UNIVERSITY OF ILLINOIS
LIBRARY
OCT 23 1962
CHICAGO

Ma
196
Volume 3
Number

MUSEUM NEWS

Art Museum Planned in Historical Uni

NEWHOUSE

GALLERIES

Established 1878

Fine Paintings

NEWHOUSE GALLERIES 15 EAST 57th STREET NEW YORK 22, N.Y.

For Shipping and Storage of Fine Arts

The 7 Brothers Fine Arts Division has expanded its modern facilities for all phases of fine arts requisites, in order to continue as one of the leading art service organizations. Handling, packing, and shipping of paintings, sculpture, antiques, and other fine arts commodities are only part of the specialized services offered by this division. On-the-premises inspections and jurying, and modern shop facilities—where each case is tailor-made to the work of art—are features of this up-to-date agency.

Expert protection and service are obtained on every order, from new backing for a painting to arrangements for nationwide tours of entire exhibitions. The 7 Brothers Fine Arts experts invite you to visit their headquarters—to test their superior service—to see for yourself the excellence of workmanship available at the 7 Brothers Fine Arts Division.

- ☐ Air Conditioned & Heated Jury Rooms
- ☐ Fine Arts Packing for Domestic or International Air-Sea Freight
- ☐ Fine Arts Storage
- ☐ International Receiving of Foreign Freight In and Out Bound
- ☐ Exhibition Tour Arrangements
- ☐ Modern Transportation Facilities
  - Pick-up & Delivery
  - Local & Long Distance
  - Delivery to Piers

The 7 BROTHERS SANTINI

FINE ARTS DIVISION

LOUIS R. SANTINI, Manager

449 West 49th Street • New York 17, N.Y. • COlumbus 5-3317

Teletype: New York 3-1948 • Cable: Sevsantini New York

MERICAN ASSOCIATION OF MUSEUMS

Joseph Allen Patterson
DIRECTOR

Erwin O. Christensen
ACTING EDITOR, MUSEUM NEWS

Robert B. Widder
ART DIRECTOR

SEUM NEWS

CONTENTS FOR MAY 1961

3 **Acquisition**

4 **News Line**

8 **Recent Museum Catalogues**

11 **Points of View**

12 **Art Museum Planned in Historical Units**
by John D. Morse

18 **Cultural Center in a Suburban Park**
by Robert T. Hatt

24 **History Museum Gives Sense of Belonging**
by Henry D. Brown

28 **Henry Ford—Pioneer Collector of Americana**
by Donald A. Shelley

32 **School Board Develops a Children's Museum**
by Margaret M. Brayton

36 **Fourteen New Museums in One Decade**
by James H. Carmel

40 **Current Exhibitions**

46 **Within the Profession**

48 **Highlights**

ON THE COVER: This reproduction is after an oil painting entitled *View of Detroit in 1836* by the American painter William James Bennett (1787-1844). The artist's clear vision contributes to our historical appreciation. Painter and historian are still in perfect accord, as this was painted before impressionism emphasized atmosphere that obscured details. Comparison between the painting and the actual scene would probably show few landmarks still remaining. American cities remake themselves within the span of a century. Original painting owned by the Detroit Institute of Arts. Gift of Fred Sanders Company.

OFFICERS: *President*, Froelich G. Rainey; *Vice-Presidents*, Louise Condit, Louis C. Jones, Perry T. Rathbone, Hugo G. Rodeck; *Treasurer*, James M. Brown, III. COUNCILORS: Edward P. Alexander, Robert Woods Bliss*, Stephan F. Borhegyi, Henry D. Brown, James M. Brown, III, Clyde H. Burroughs*, Leonard Carmichael, Louise Condit, Mrs. Lammot du Pont Copeland, Christopher Crittenden, Murl Deusing, Clark C. Evernham, David E. Finley*, Richard E. Fuller, Wilbur H. Glover, Carl E. Guthe*, Chauncey J. Hamlin*, William G. Hassler, Robert T. Hatt, Harold K. Hochschild, Louis C. Jones, Mrs. R. H. Kress, Sherman E. Lee, Kenneth D. Matthews, Jr., Robert C. Miller, William M. Milliken*, Charles F. Montgomery, Charles Nagel, M. Graham Netting, Froelich G. Rainey, Perry T. Rathbone, S. Dillon Ripley, Hugo G. Rodeck, James J. Rorimer, Paul J. Sachs*, John Walker. *Director Emeritus*, Laurence Vail Coleman. *Honorary

MUSEUM NEWS, Volume 39, Number 8, May, 1961. Published by the American Association of Museums with its headquarters office at the Smithsonian Institution, Washington 25, D.C. Published monthly, September to June, inclusive. Subscription price of ten dollars a year is included in annual dues of members. The entire contents of MUSEUM NEWS are fully protected by copyright and may not be reproduced in any manner, in whole or in part, without written consent. © American Association of Museums, 1961. Title and symbol registered U.S. Patent Office. Second class postage paid at Washington, D.C. Printed by Judd & Detweiler, Inc.

CHRISTIE'S OF LONDON

HAVE A PERMANENT REPRESENTATIVE IN AMERICA

Robert M. Leylan
Christie, Manson & Woods (U.S.A.) Ltd.,
36 East 57th Street, New York 22, N.Y.
Cables: Chriswoods New York. Telephone: PLaza 2-1266

Mr. Leylan is available to advise those wishing to sell pictures and other works of art at Christie's in London, and can arrange for all details of shipment. Catalogue subscriptions may be obtained through his office.

CHRISTIE, MANSON & WOODS, LTD.

8 King Street, St. James's, London, S.W.1.

Telephone: TRAfalgar 9060 **Cables:** Christiart, Piccy, London.

▪ ART *and industry*

CARLEBACH

ARCHAIC, PRIMITIVE, ORIENTAL

▪specialists

in the creation of INDUSTRIAL MUSEUMS

as professional consultants . . .

WE SUPPLY PLAN AND COLLECTIONS OF NOTE AND INTEREST IN RELATION TO SPECIFIC INDUSTRIES

1040 MADISON AVENUE, NEW YORK 22 **REGENT 7-0116**

THE 17TH AND 18TH CENTURY FRENCH GALLERIES of the Toledo Museum of Art in Ohio, recently expanded with the installation of several new galleries, include the accessions pictured above. Most notable is the Savonnerie wall panel, one of a pair representing Summer and Winter ordered by Louis XIV as a wedding gift for Isabella de Mérode and Count Franz von Czernin. Beneath it stands a commode in the style of André Charles Boulle, in brass and ebony veneers with gilt bronze mounts. On the marble top is a Louis XVI mantel clock of about 1770, with works by Mercier and a gilt bronze case modeled after Falconet. Flanking the group is a pair of gilt bronze rococo wall lights, perhaps by F. T. Germain, of the late 1750's.

NEWS LINE . . . . . .

Mrs. John F. Kennedy, Wife of the President, Borrows American Paintings for White House

Mrs. Kennedy has selected eleven paintings and watercolors from the Boston Museum of Fine Arts, all works by American artists.

In her discriminating selection Mrs. Kennedy included a portrait of the American statesman Daniel Webster by George P. A. Healy, and paintings by Winslow Homer, Maurice Prendergast, and watercolors of John Singer Sargent, and of the present day a work of seventy-nine-year-old Edward Hopper.

New Wing of the Museum of Modern Art to Open for 1964 New York World's Fair

Mrs. John D. Rockefeller 3rd, President of the Museum, has announced the projected opening at this time because the Museum has passed the half-way mark in its fund-raising drive for $25,000,000. Gardner Cowles and James Hopkins Smith, Jr., Co-Chairman of the Museum's 30th Anniversary Drive Committee, pointed out "that the decision to open the 'new' museum in 1964 increases the urgency of pushing the drive to a successful conclusion as rapidly as possible."

Philip C. Johnson is the architect for the building which will be built on West 54th Street.

Fossil of Oldest Gliding Reptile Found by Teen-Agers

Three teen-age boys, digging in an abandoned quarry in Triassic rocks in New Jersey, have uncovered the fossil remains of a gliding reptile older than any previously known to science. This announcement was made by Dr. Edwin H. Colbert, Chairman of the Department of Vertebrate Paleontology at the American Museum of Natural History under whose aegis the boys had been exploring the quarry.

Picasso Painting Stolen

A small Picasso oil, 13¾ in. x 10⅝ in., titled "Figure" and dated 1918, on loan from the Guggenheim Museum to the University of Pittsburgh, disappeared Saturday, February 4th. Any information leading to its recovery should be given by collect telephone or wire to the Director's Office, The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York—Enright 9-5110, or to local FBI, or to Police Department.

New York State Historical Association Offers 14th Annual Seminars on American Culture

Americana enthusiasts of all ages and occupations will be welcomed at Cooperstown, New York, for two-week seminars, to be held from July 2-8 and 9-15. Twelve courses will be given, ranging from "Life of the Frontiersman" to "Early American Silver and Pewter." The registration fee for non-members is $45 for one week or $75 for two weeks; Association members will pay $40 for one week or $70 for two.

Dr. Carl Carmer, author, folk historian and Trustee of the New York State Historical Association, will serve as Consultant at large.

Plan for a Submission Center for Prints

The purpose of the Center, according to a memorandum issued by Lessing J. Rosenwald, President of the Print Council of America, would be to save expense, time and labor for some 2000 print-makers who submit prints to 10 competitions each year or every other year. The artists have expressed approval and the juries would have their work made easier by working out of a New York Center on weekdays at their leisure. The Print Council would supervise the Center, which would keep about 8000 prints on display or in storage, representing 2000 print-makers. A plan of operation has been suggested. The center would distribute information, but not sell prints.

New Hall of the Biology of Man at American Museum of Natural History

One of the most comprehensive exhibitions of its kind is now open to the public at The American Museum of National History, New York City. The achievement of the Hall of the Biology of Man represents fifteen years of planning, six years of actual construction and $450,000.

Visitors Play Musical Antiques at the Deansboro (N.Y.) Musical Museum

In this unusual museum of musical instruments, visitors are encouraged to play some 140 old, but restored, instruments, such as a 19th century pipe organ, a 17th century clavichord, violins, horns, woodwinds, chimes, drums, or even hurdy-gurdies, grind organs or small paper roll organettes.

The first building of a four-year program, consisting of 2000 square feet, has just been completed.

National and International

A New Purchase Fund for the Pennsylvania Academy

Friends of the late Leo Asbell have contributed over $3000 to establish a fund to be known as the *Leo Asbell Memorial Fund* for the purchase of original drawings by American artists.

Remodeling at George Peabody College for Teachers

George Peabody College for Teachers, Nashville, Tennessee, has remodeled a 35-year-old building for the teaching of the arts. An old but well-constructed Fine Arts Building had more than half of the cubic space unused, another Industrial Arts Building was crowded, cluttered and dusty. The two have now been combined under one roof.

Professor Grabar Designated 1961 Mellon Lecturer at National Gallery of Art

John Walker, Director of the National Gallery of Art, announced that the award of The A. W. Mellon Lectureship in the Fine Arts for 1961 has been given to André Grabar, Membre de l'Institut. There will be six lectures beginning on Sunday, April 16, at 4 p.m., and continuing on successive Sundays through May 21. Professor Grabar will lecture on "Christian Iconography and the Christian Religion in Antiquity." Admission is free, no tickets are required.

A Grant of $4500 to the Wadsworth Atheneum for Gallery Lighting

A grant from the Ensworth Charitable Foundation has enabled the Wadsworth Atheneum to complete long-needed relighting of the galleries on the second floor of the Morgan Memorial.

Two Unknown Charles Willson Peale Portraits Rediscovered in a London Attic

The discovery of two important portraits of General Washington and General Nathanael Greene by Charles Willson Peale, lost for 178 years, was announced by the Director of the Montclair Art Museum in New Jersey, Miss Kathryn E. Gamble.

A yellowed letter written by Charles Willson Peale on December 10, 1783, to Benjamin West, states: "Gen. Reed carries over with him a portrait of Gen. Washington and one of Gen. Greene to get plates engraved."

The Director describes the portraits as her "most exciting acquisitions of the year."

A National Science Foundation Grant to New York's Botanical Garden

This grant is for the preparation and publication of an international plant index using punched cards and data processing machines. The Connecticut Agricultural Station is cosponsor, with Sidney W. Gould in charge.

Fellowships for American Women 1962-63

The American Association of University Women is making the following grants: one $5000; four $4000; ten $3000; twenty-five $2000/2500. They are open to women of the U.S.A. who hold the doctorate, or who will have fulfilled requirements for the doctorate, except dissertation, or who have attained professional recognition. There are no restrictions as to age or field, and the fellowships may be used abroad or in the U.S.A.

For information write to AAUW Educational Foundation, 2401 Virginia Avenue N.W., Washington 7, D.C.

Korean Exhibits at Victoria and Albert Museum

The National Art Treasures of Korea have been shown at the Victoria and Albert Museum in London. The exhibition closed May 7. This was the first exhibition of Korean art ever to be held in England. Although of great artistic and cultural importance, the arts of Korea are much less familiar than those of China and Japan.

"Painting in the Pacific" Exhibition in New Zealand

A West Coast exhibition of American Paintings, has been sent to the Auckland Art Gallery for that city's "May Festival of Arts," thirteen from the San Francisco Bay area, 10 from the Los Angeles area, and three from Washington and Oregon. Represented are: Mark Tobey, Richard Diebenkorn, Kenneth Callahan, Morris Graves, Lorser Feitelson, and Stanton MacDonald-Wright.

George D. Culler, Director of the San Francisco Museum of Art, said: "We have selected the works at the request of the Auckland gallery and, in our opinion, these represent the most significant paintings being produced on the West Coast of the United States at the present time." The exhibition, first of its kind, is composed of modern works from Japan, Australia and New Zealand in addition to those from the West Coast of the United States.

Matson Lines is transporting the collection to and from New Zealand to help stimulate increased travel and cultural exchanges between the U.S., New Zealand and Australia.

MANHATTAN STORAGE COMPANY, Inc.

1411 THIRD AVENUE
NEW YORK 28, N.Y.

GALLERIES . . . up to 2100 square feet
PRIVATE ROOMS . . . for storage
COMPETITION EXHIBITS
PACKING
SHIPPING . . . domestic and international

Mr. E. F. May, Art Department
Telephone: LEhigh 5-9100
CABLE: TABELO TELETYPE: NY 1 - 4778

GALERIE LOUIS CARRÉ

10 Avenue de Messine
Paris (VIIIe)

DUCHAMP-VILLON

DELAUNAY

KUPKA

LÉGER

VILLON

LANSKOY

tel: EUROPE 50-50

The PARKE-BERNET GALLERIES, America's leading auction firm, offers unsurpassed facilities for the successful and dignified disposal of art property. Many museums have employed our unique services to sell surplus or duplicates. Correspondence invited or a representative will call on you for consultation. Our monthly BULLETIN, free on request, provides advance information about sales of significant art for acquisition by museums. Address Department Mn

PARKE-BERNET GALLERIES • Inc
980 MADISON AVE • NEW YORK 21

NEWS LINE

Dunkard Church at Antietam National Battlefield to be Restored

The National Park Service has accepted a $35,000 donation from the State of Maryland for the reconstruction of the old Dunkard Church, one of the notable landmarks of the Antietam National Battlefield site.

University of Illinois 1961 Festival of Contemporary Arts

For eight weeks the University has been holding exhibitions, lectures, gallery talks, concerts, demonstrations, conferences and other events. Through publication, research, broadcasts and television, activities have gone beyond the campus. The Festival Guide of 1961 lists thirteen buildings as sharing in these activities.

Modern Paint Chemistry for the Benefit of the Artist

The establishment of the Artists Technical Research Institute is to provide the practicing painter with reliable, scientific knowledge of the technical, or craft side of his art, through laboratory investigations at 116 East 16th Street, New York. The Institute is directed by Ralph Mayer, artist, paint technologist, lecturer, and author of "The Artists Handbook of Materials and Techniques." A journal will publish the Institute's findings.

The Hudson's Bay Company's Museum in Winnipeg Closes

The Hudson's Bay Company's historical exhibit, formerly located in their retail store in Winnipeg, has been presented to the Government of Manitoba on permanent loan.

Department of Fine Arts, Carnegie Institute, Pittsburgh, Makes Improvements

An extensive rehabilitation program through the generosity of The A. W. Mellon Educational and Charitable Trust will more than double the present hanging area without destroying the architectural unity of the large rooms. It is expected that work will be completed in time for the opening of the 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture on October 27.

Mr. Paul Schweikher, Head of the Department of Architecture at Carnegie Institute of Technology, has designed all new structural changes.

KENNEDY GALLERIES, INC.

Announce an Important Exhibition, Opening May 23rd, in Observance of the Centennial of

THE CIVIL WAR

Because of the Wealth of Material assembled over a Period of years, and to be shown here collectively for the first time, the exhibition will be shown in two parts simultaneously, with a separate catalogue for each of the two sections, entitled

I "THE ARTISTS OF THE CIVIL WAR"
Original Paintings, Watercolors Drawings

and

II "The Civil War in Prints"
Lithographs, Engravings, Woodcuts, Etchings of the Period

The Catalogues, profusely illustrated and documented, will be available at one dollar each. Please designate whether Part I or Part II are desired.

Kennedy Galleries, Inc.

Established 1874 by H. Wunderlich

13 East 58th Street New York 22, N.Y.

Recent Museum Catalogues

ABBOTT H. THAYER: *1849-1921.* Lyman Allyn Museum, New London, Connecticut. Acknowledgments by Edgar deN. Mayhew. Foreword by Nelson C. White. 14 pp.

ALBERT PINKHAM RYDER. Corcoran Gallery of Art, Washington, D.C. Foreword by Hermann Warner Williams, Jr. Introduction by Henri Dorra. List of Lenders and Catalogue. 53 pp. 25 illus., 4 in color.

AMERICAN PAINTING 1865-1905. Art Gallery of Toronto, Toronto, Canada. Acknowledgments by Martin Baldwin. List of Lenders. Essay by Lloyd Goodrich. Catalogue. 55 pp. 30 plates.

ANNUAL EXHIBITION 1960: *Contemporary Sculpture and Drawings.* Whitney Museum of American Art, New York, New York. Catalogue and Index of Artists. 62 pp. 58 illus.

BAROQUE PAINTERS OF NAPLES. By Creighton Gilbert. The Ringling Museums, Sarasota, Florida. Foreword by Creighton Gilbert. 64 pp. 71 illus.

THE CIVIL WAR: *A Centennial Exhibition of Eyewitness Drawings.* National Gallery of Art, Washington, D.C. Foreword by John Walker. Notes, Appendix, Selected Bibliography and Catalogue. 153 pp. Illustrated.

EIGHTY WORKS FROM THE RICHARD BROWN BAKER COLLECTION. Walker Art Center, Minneapolis, Minnesota. Introduction by Martin L. Friedman. Essay by Richard Brown Baker. Catalogue. 12 pp. 15 illus.

THE EIGHTEENTH CENTURY: *One Hundred Drawings by One Hundred Artists.* University of Minnesota, Minneapolis, Minnesota. List of Lenders. Acknowledgments. Introduction by Sidney Simon. Essay by Lorenz Eitner. Catalogue by Hylton Thomas. 52 pp. 19 plates.

46TH ANNUAL WISCONSIN PAINTERS AND SCULPTORS EXHIBITION. Milwaukee Art Center, Milwaukee, Wisconsin. Catalogue. 20 pp. 15 illus.

INDIANA COLLECTS: *A Loan Exhibition of European and Latin-American Paintings.* John Herron Art Museum, Indianapolis, Indiana. Introduction by Wilbur D. Peat. List of Lenders. 50 pp. 59 illus.

THE JAMES THRALL SOBY COLLECTION. Museum of Modern Art, New York, New York. Preface by Blanchette H. Rockefeller. Bibliography. 59 pp. 68 illus., 3 in color.

JAPANESE PAINTINGS AND PRINTS: *From the Collection of Mr. and Mrs. Richard P. Gale.* Minneapolis Institute of Arts, Minneapolis, Minnesota. Preface by Carl J. Weinhardt, Jr. Introduction by Merrill C. Rueppel. 40 pp. 20 illus.

MAURICE PRENDERGAST 1859-1924. By Hedley Howell Rhys. Museum of Fine Arts, Boston, Massachusetts. Foreword by Perry T. Rathbone. Chronology, Bibliography and Catalogue. 156 pp. Illustrated.

MAX ERNST. Museum of Modern Art, New York, New York. Edited by William S. Lieberman. Chronology by Max Ernst. Catalogue and Bibliography. 63 pp. 85 plates, 1 in color. $2.50.

NINETEENTH CENTURY MASTER DRAWINGS. Newark Museum, Newark, New Jersey. Introduction by William H. Gerdts and Elaine Evans Gerdts. 74 pp. 65 illus. $1.50 plus 15 cents mailing charge.

PAINTINGS, DRAWINGS AND PRINTS OF THE 19TH AND 20TH CENTURIES: *The Collection of Dr. and Mrs. Otto Fleischmann.* University of Kansas Museum of Art, Lawrence, Missouri. Introduction by Edward A. Maser. Catalogue. 24 pp. 14 illus.

PATHS OF ABSTRACT ART. By Edward B. Henning. Cleveland Museum of Art, Cleveland, Ohio. Preface by Sherman E. Lee. List of Lenders. Index of Artists. 86 pp. Illustrated.

THE RAYMOND WIELGUS COLLECTION. Museum of Primitive Art, New York, New York. Foreword by Robert Goldwater. Introduction by Raymond Wielgus. Catalogue. 32 pp. 31 illus.

ROCOCO TO ROMANTICISM: *An Exhibition of Paintings, Drawings and Prints.* UCLA Art Galleries, Los Angeles, California. Acknowledgment by Franklin D. Murphy. Introduction by Jerrold Ziff. Essay by E. Maurice Bloch. Catalogue. 72 pp. Illustrated.

SIX DECADES OF AMERICAN PAINTING OF THE TWENTIETH CENTURY. Des Moines Art Center, Des Moines, Iowa. Foreword by Thomas S. Tibbs. 32 pp. 32 illus.

UNPUBLISHED WORKS AND RECENT ACQUISITIONS: *Bulletin 40.* Smith College Museum of Art, Northampton, Massachusetts. 108 pp. Illustrated.

NEWS LINE

Canadian Conference of the Arts

The Canadian Conference of the Arts held meetings in Toronto, Ontario, on May 4, 5, and 6. At various sessions special speakers, including Sir Julian Huxley, led discussions on the topics of poetry, the visual and dramatic arts, music, and the Arts in Society. A CBC symphony concert offered a program of Canadian works. At the final seminar of the Arts Council, the following questions were considered: the need for a national Federation; the relationship with Arts Councils Inc. of the United States; the establishment of regional groups; co-ordination on the national and regional levels; methods for exchange of information between the Canadian Arts Councils and the United States and Canadian Arts Councils; the need for a national charter; nomination of preliminary officers; and the relationship with the Canadian Conference of the Arts.

Springfield College Offers Course in Massachusetts History

A course entitled *Research in Local History* will be offered at Springfield College, Springfield, Massachusetts, from June 19-30 during summer sessions. The instructors will be Miss Juliette Tomlinson and George E. Rich.

Course in Museum Methods Offered by Idaho State College Museum

An introductory course in professional museum methods will be offered by the Idaho State College Museum during the summer session of 1961. The course will involve the techniques of preparing scientific collections, and will be of interest to teachers and to museum workers on the local level. Write to the Registrar for registration forms, and to the Museum, Idaho State College, Pocatello, Idaho, for further information.

Southeastern Museums Conference Announces New Tennessee Association of Museums

According to the quarterly report issued by Charles G. Wilder, President of the Southeastern Museums Conference, the new Tennessee Association of Museums held two meetings in Nashville, Tennessee; the first early in December 1960, and the second on February 22, 1961. The needs and purposes of a state museum organization were discussed. Invitations were sent to 87 museums and related institutions to attend the second meeting; about 25 were represented.

The officers of the new organization (known as TAM) are: President, Harry Lowe, Director of the Tennessee Fine Arts Center, Cheekwood, Nashville; Vice President, Mrs. Ruth C. Bush, Director of the Memphis Museum; Secretary-Treasurer, Miss Louise Davis, Children's Museum, Nashville; Editor, Russell Thornton, Director of the Hunter Art Gallery, Chattanooga.

Idaho Historical Society Conducts Course in Museum Methods

On April 22 and 23 the Idaho Historical Society conducted a short course in "Museum Methods for County Historical Agencies." The program was made possible by a grant of funds from the Boise Junior League.

Representatives from 13 organizations, mostly county historical societies, attended the State Museum in Boise.

New Exhibits at Chicago Natural History Museum

The Chicago Natural History Museum on April 28 opened the new "Hall of Polynesian and Micronesian Cultures," and a series of special exhibits prepared by the Museum's scientific staff explaining the research projects in which they are presently engaged.

The new Hall F (ground floor, east) displays a cultural panorama of the South Pacific: Hawaii, the Palaus, the Marquesas, the Carolines, the Society Islands, the Cooks and Australs, Easter Island, Samoa, Tonga, the Marshalls, Fijis, Gilberts, and New Zealand. It has been prepared under the direction of Dr. Roland Force, who was chosen in 1950 as one of Chicago's ten "outstanding young men" by the Junior Chamber of Commerce, for securing the Fuller Collection of Pacific cultural materials for the Chicago Natural History Museum.

Remodeled Hall Opened by Museum of the American Indian, New York

Frederick J. Dockstader, Director of The Museum of the American Indian, New York, announces that on May 3rd the completely remodeled Hall of Middle American Archaeology was opened to the public. This hall presents the highlights of civilizations which flourished in Middle America from northern Mexico to southern Panama for 3000 years before the coming of the Spaniards. Every known cultural area is represented: Aztec sculptures, Zapotec bat deities, Mayan heads, funerary urns from Costa Rica, polychrome pottery from Panama, and figurines from Nicaragua.

Albright Art Gallery Temporarily Closed

The Albright Art Gallery, Buffalo, New York, was officially closed January 1, 1961, for renovation and new construction. Plans are in progress for the celebration of the 100th anniversary of The Buffalo Fine Arts Academy and formal opening of the new building in 1962.

EDITOR'S NOTE: Contributors to the Newsline are requested to kindly include on their communications the month and year, in order to make later identification of material less difficult.

SCHAEFFER
GALLERIES

983 PARK AVENUE

FINE PAINTINGS
AND
DRAWINGS

NEW YORK LE 5-6410

DUVEEN

established 1869

Sir Henry Raeburn R.A.

through May

DUVEEN BROTHERS, Inc.

18 East 79th St., New York 21, N. Y.

GAZETTE
DES
BEAUX-ARTS

The Dean of Scholarly Art Reviews
Published Monthly in Paris
Since 1859

Each issue contains a Supplement
Reporting the Current Events of
the Art World

Yearly Subscription: $18.00

Georges Wildenstein
Editor & Publisher

140 Faubourg St. Honoré 19 East 64th St.
Paris-VIII[e] New York 21, N.Y.

PIERRE MATISSE
GALLERY

Modern
Paintings
and
Sculpture

Points of View

IN cooperation with a national foundation, the Association is attempting to determine how science education in museums might be strengthened. A letter has been sent to the directors and curators of Natural History and Science Museums, Children's and Junior Museums in the science field, Planetariums, Zoos, Aquariums, Botanical Gardens and Arboretums, asking for their comments on the following points:

1. What can museums do toward making better science information available to the community?
2. How can more accurate and complete information in science be presented through the museum?
3. What kinds of research programs in science does your museum conduct? Do these programs reach or affect the public directly?
4. How can the museum awaken or encourage the gifted or exceptional student's interest in science?
5. What, in addition to exhibits, can museums offer in the way of effective programs in science education?
6. In your opinion, what are the most important ways by which science education in museums can be strengthened?

This survey is part of the Association's new program designed to give more direct assistance to the entire museum field. To house the new program the Association has acquired new quarters for a National Museum Center in the Smithsonian's Barney Studio House on Sheridan Circle. The Center will disseminate general and technical information which can be used in the day-to-day operation of a museum. It will both initiate research in museology and serve as a clearing house for information about research being done in the field. It will also provide guidance in determining and establishing standards for more effective programs in museum education.

Study conferences will also be organized to consider both general and specific problems in the art and history fields, with special emphasis placed upon the development of more effective programs in museum education. The Association welcomes all suggestions and comments from the museum profession, as they will be helpful in assisting us to develop a practical and effective program for the entire museum field.

JOSEPH ALLEN PATTERSON

Six thousand people attended the opening of the exhibition of "Masterpieces of Flemish Art: Van Eyck to Bosch."

John D. Morse

Art Museum

Although it has become internationally known for its exhibitions and publications, the Detroit Institute of Arts has always been essentially a community museum. Its collections and educational programs are based on the needs of the community.

First of all, the Institute is a department of the City of Detroit. Unique among American museums, it is municipally owned, administered by an appointed Arts Commission, and operated under civil service. In 1919 the Detroit Museum of Art, incorporated in 1885 and thus one of the first art museums in America, gave to the city its building on Jefferson Avenue and its collection. The private museum corporation remained in existence as the Founders Society of the new municipal art museum which was called The Detroit Institute of Arts. Dr. William R. Valentiner was named director in 1924, and in 1927 the present building, designed by Paul Cret, was opened on Woodward Avenue.

In his introduction to the museum's new picture book, the present director, Dr. E. P. Richardson, succinctly describes the plan of this building, which is the cornerstone of the Institute's curatorial and educational program:

"Dr. Valentiner, who became advisor in 1921 and director in 1924, contributed the grand intellectual plan. It was his idea that an art museum in Europe represented the past; but in the great interior valley of our continent, where cities were hardly more than a century old, it was the future that was important. What a city like Detroit needed was a rich, well chosen sample of its inheritance of the past as a foundation for what the future would create. The galleries were therefore planned to show in clear, historical sequence our inheritance from the creative genius of the human race, beginning with the artifacts of prehistoric man and following the story down to our own day. Moreover, instead of separate collections of pictures, sculpture and decorative arts, each gallery was to show a chapter in the story of civilization as a unit, including whatever arts were expressions of its character. It was the most comprehensive plan yet adopted for an American art museum and the first to replace the art-for-art's-sake conception inherited from the nineteenth century (a grandiose palace

ABOUT THE AUTHOR: John D. Morse is on the staff of the Detroit Institute of Arts as head of its new Department of Communications. He came to Detroit originally in 1935 to conduct a radio program called "The Human Side of Art," after having completed work on his Master of Arts Degree at the University of Illinois. He left Detroit for New York in 1941, where he became Associate in Radio at the Metropolitan Museum of Art while attending the Institute of Fine Arts of New York University. Subsequently, he became Editor of the *Magazine of Art*, Director of Publications for the Art Students League, Associate Editor of *American Artist*, and Contributing Editor to *Art in America*. He is the author of *Old Masters in America* and the producer of the film, *Flanders in the Fifteenth Century: The First Oil Paintings*.

nned in Historical Units

in which works of art were shown related to nothing but themselves) by a conception of the arts as an expression of human life and human history."

The care, publication, and augmentation of its collections is of course the fundamental work of any museum. In several ways, the collections of the Detroit Institute of Arts reflect its strong community activity. Its collection of old master paintings is based on a gift in 1889 to the Detroit Museum of Art by James E. Scripps, editor and publisher of the *Evening News*. The gift included such extraordinary (for 1889) paintings as Rubens' *The Meeting of Abigail and David*, Jan Provost's *Last Judgment*, and a group of Dutch "Little Masters." From 1924 until the years of the depression, many of the Museum's finest works of art were purchased by the City of Detroit, upon the recommendation of Dr. Valentiner. These include Van Eyck's *St. Jerome*, Rembrandt's *Visitation*, Bellini's *Madonna and Child*, and Bruegel's *Wedding Dance*. Since the depression years, the collections have been increased through the generosity of individuals and the Founders Society. To quote Dr. Richardson:

"For the most part the collection of the Detroit Institute of Arts has been created since 1922 by the gifts of individuals, who either gave money to purchase the works of art needed by the museum, or gave things from their own private collections to enrich it. This is a typically American story—the generosity of civic-minded people has created the cultural and educational institutions of more American cities than I can count—but nowhere has this been more true than in Detroit. The story from here on is that of a partnership of the city government, the museum staff, the generous individuals who year by year contributed money to buy what the museum wanted, or gave objects from their homes."

Carrying out Dr. Valentiner's "Grand intellectual plan" of providing well chosen samples of our inheritance from the past as a foundation for what the future would create, the Museum has steadily built up its American department until it can now rightly boast the most representative collection of American paintings and decorative arts west of the Appalachians. Here it serves the community by linking our own immediate past with that of our European ancestors. A special link with Detroit's past was the creation of two galleries devoted to the arts of French Canada, the only such galleries in an American museum. And to link Detroit with the present, there is a permanent gallery exhibiting the work of living local artists. For fifty years the Museum has held an annual Exhibition for Michigan Artists, from which at least one work of art has been acquired for the permanent collection. For fifteen years it has held an annual Exhibition

In 1927, the present building, designed by Paul Cret, was opened on Woodward Avenue.

Art Museum Planned in Historical Units

for Michigan Artist-Craftsmen, with the same plan for permanent acquisitions.

During 1960, the Education Department served 76,709 children and adults at a total of 1,293 different meetings. These meetings included workshops for children and adults, gallery talks, lectures, film programs, and the seminar, "Flanders in the Fifteenth Century" in connection with the exhibition "Masterpieces of Flemish Art: Van Eyck to Bosch." Seminars have been a uniquely successful community activity of the education department. During the past few years, capacity audiences (400) have been attracted to seminars on American painting, modern art, Mayan art, the arts of French Canada, and conservation of decorative arts. Apparently, the Detroit public favors this form of concerted study to individual lectures, and so the department plans for the coming year are based on its acceptance.

Specifically, the department will use the leading Fall exhibition, "The Italian Futurists" as a focal point for a number of community activities. In three different areas outside Detroit—northwest, north and east—study courses will be presented by members of the museum staff or by outside authorities. Beginning early in the fall, these courses will cover the various radical movements of the early 20th century, gradually focusing attention on the coming exhibition. There will be sessions on futurist politics, music, films—even cooking. There

One of the galleries of French-Canadian art, reflecting Detroit's historical background.

Gallery view of the exhibition "Masterpieces of Flemish Art: Van Eyck to Bosch," October 17–December 31, 1960.

will be visits to private collections. The climax of these courses on Futurism will be a seminar conducted in the Museum by leading authorities, with especially conducted tours of the exhibition.

For the past four years the Institute has experimented with an active program of extension in a number of suburban centers of metropolitan Detroit. The experiment was carried out with funds contributed by four Detroit business firms: the J. L. Hudson Company, The National Bank of Detroit, the Michigan Consolidated Gas Company, and the Detroit Edison Company.

Extension Services worked in cooperation with school boards, library commissions, recreation departments and other recognized community organizations to provide Museum educational activities in suburban communities. Space, certain equipment and other facilities were provided by the community. Extension Services provided qualified lecturers, instructors and materials. The curriculum was adapted to the needs of the particular area, and a moderate fee was charged to cover materials and instruction.

The curriculum included pre-school workshops for children three to five years of age and their mothers, workshops for elementary and secondary school children, and adult lecture series. Three complete workshop series for all school age participants were offered in a center's yearly program, thus providing workshop activities for fifteen to twenty weeks a year for each age group.

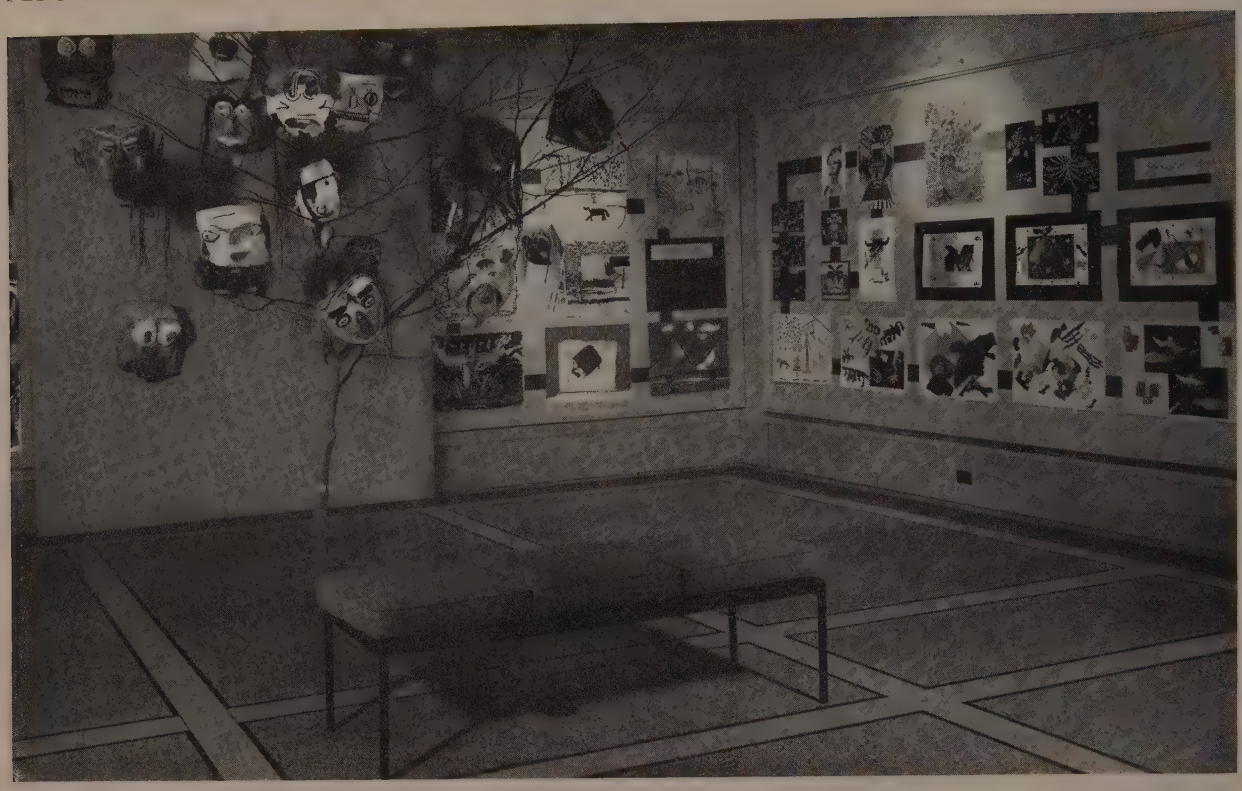
Close connection with the Museum was maintained by using reproductions and works of art from the collections in the workshops, and by holding an annual exhibition of the work of students in the ground floor galleries of the Institute.

The most dramatic manifestation of the museum's community activity is the Detroit Puppet Theatre conducted by the department of Theatre Arts. It grew out of a gift in 1951 of the large collection of puppets and the library of the late Paul McPharlin of Detroit, who played a leading part in the revival of American puppetry in the 1920's and 30's. A generous grant from the *Detroit News* made it possible to establish a curatorship of theatre arts and an active children's theatre and experimental adult theatre in puppetry.

An immensely popular program of Youth Theatre Workshops culminated in 1958 in the production of "Billy the Kid" with the Detroit Symphony in the Ford Auditorium. The production was so well received when it played to a capacity audience on March 15th that it was repeated on April 5th, and two years later the Detroit Puppeteers were invited to Cleveland to perform "Billy the Kid" in Severance Hall with the Cleveland Symphony. This year they were invited to present it with the Civic Orchestra of Rochester, N. Y.

The Theatre Arts department also sponsors a regular series of puppet shows for children by leading American puppeteers, and during August, 1960, played host to 300 members of the Puppeteers

Art Museum Planned in Historical Units



ABOVE: An exhibition of work of the Extension Services. BELOW: Jury for the 15th Exhibition for Michigan Artist-Craftsmen. Left to right: David Campbell, Director of the Museum of Contemporary Crafts, New York, and President, American Craftsmen's Council; Marguerite Wildenhain, Potter, Guerneville, California: Margaret Craver, Metalsmith, West Newbury, Massachusetts.

of America, who gathered in Detroit for their 25th Annual Festival.

The most recent effort to extend the community activities of the Detroit Institute of Arts is the establishment of a department of communications, with the writer in charge. The cornerstone of the department is films on art, an activity in which the Institute has been a leader among U.S. art museums for several years. The films are distributed nationally by Film Images, Inc. in New York, and locally by the Detroit Public Library, another city department and a neighbor. The reason why films are the cornerstone of the department is that they have multiple use, as was demonstrated by the most recent one, "Flanders in the Fifteenth Century: The First Oil Paintings."

This film was made to serve as a background of appreciation for the great Flemish exhibition of 1960. It was offered to all television stations within a radius of 350 miles, and was shown on fourteen of them, from St. Louis to Sault Ste. Marie. It was also offered to local educational systems, and was shown repeatedly over an eleven-week period by the schools of Grosse Pointe, Highland Park, and the Lutheran Schools. It was shown daily at the Museum during the exhibition, and prints were made available free for churches and club groups. It was probably seen by more than a million people in the Detroit area. And now some sections of it will be incorporated in the next

film to be produced by the Museum, "Five Thousand Years of Art."

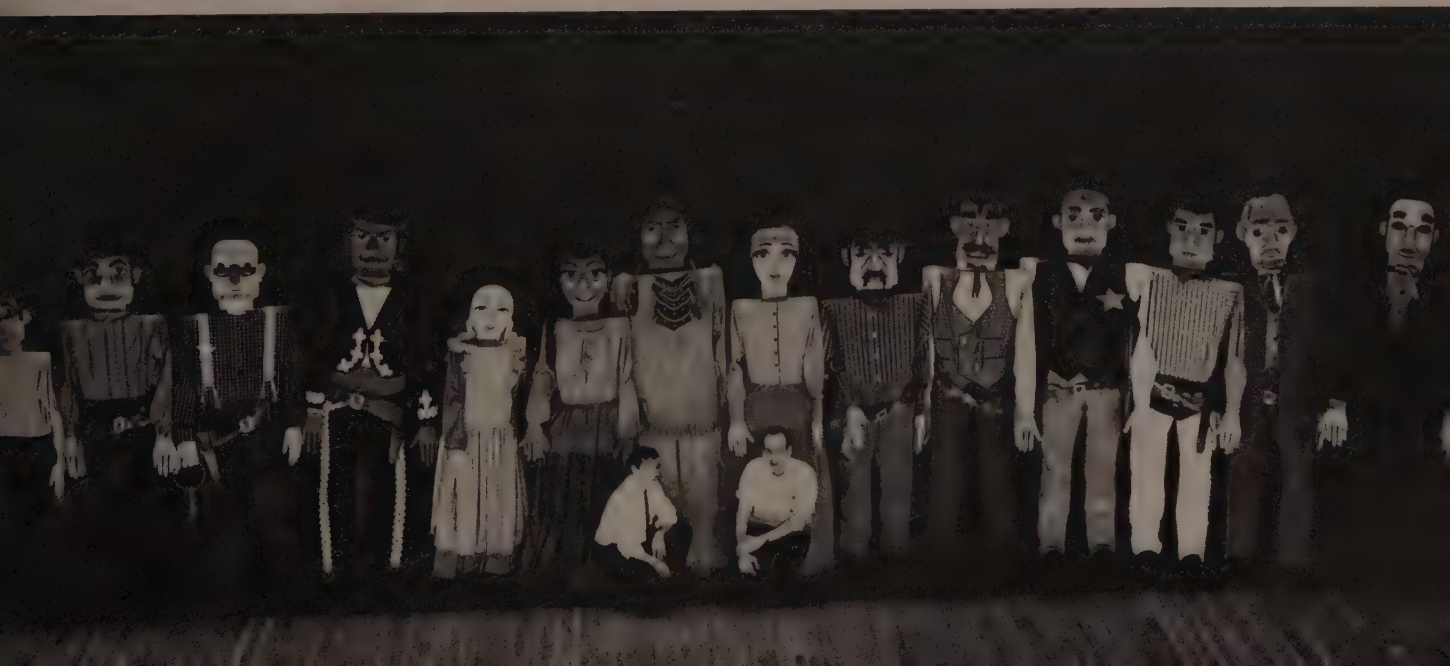
Radio and television are other important activities of the department, which are being used in a special way. Because the department cannot at present afford the luxury of a weekly radio or television program, it is depending on spot announcements to reach the community. For example, a thirty-second and a sixty-second invitation to visit the current Exhibition for Michigan Artists were recorded at a nearby sound studio, which reproduced them on tapes and sent them to the Museum's own "network" of twenty-four stations. The stations use these announcements whenever they have the time, which can be any hour of day or night. One announcement stating that Burr Tillstrom was coming to attend a puppet festival was heard by Mr. Tillstrom during the middle of the night as he was driving to Detroit. Other people have been awakened by clock radios, urging them to attend exhibitions at the Museum. The cost of one such announcement is about $50.

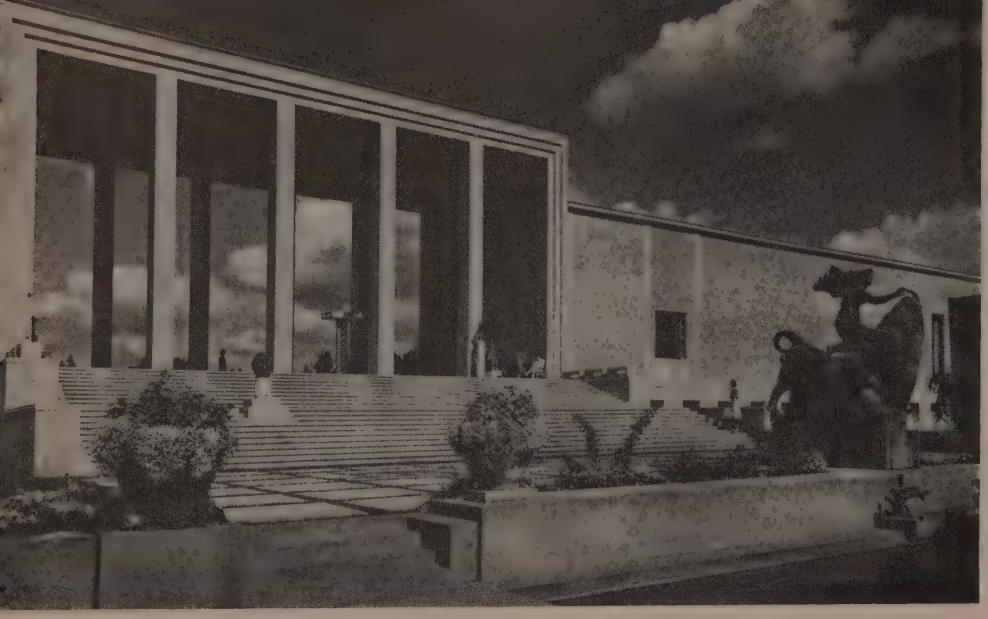
Spot announcements are also being used on television. A one-minute announcement of the Flemish Exhibition was produced at a cost of $275, and was shown regularly by fourteen stations in the area, who were glad to receive it. Without exception, the response of radio and television stations towards these public affairs announcements is that, since they are required to program a certain amount of them anyway, they prefer using local announcements to those of the Armed Forces or Smokey the Bear. The television announcement now being shown over four local stations is simply the statements of three people, filmed in their offices or homes, explaining why they go to the Museum.

Another activity of the communications department is the supervision of LecTour, the electronic guide that enables visitors to listen to gallery talks over their own transistor radios. It is truly a revolutionary idea, whose possibilities are only slowly being realized. For the LecTour tape of the current Michigan Artists Exhibition, the prize-winners were interviewed in front of their pictures and sculptures, with professional tape recording equipment rented from a local radio station. These tapes were edited at the station, and then interviews were placed in the order of their appearance at the exhibition—a last-minute job that cannot be done before the exhibition is hung. The tape was then announced over radio as a gallery talk on the exhibition, "straight from the horse's mouth."

It is an anomaly of our times that culture should be equated with parking, but it is a fact. Despite the suburban exodus, the Detroit Institute of Arts has maintained an average annual attendance of 500,000. Membership in the Founders Society has nearly doubled in the last five years to its present figure of approximately 5,000. But these figures will undoubtedly rise with the completion of the new underground parking garage, adjacent to the Museum, scheduled for completion in 1963. The inhabitants of the motor city like to motor, whether they be in quest of commerce or of culture. And far more Detroiters than is generally believed are in quest of culture.

The Detroit Puppeteers presenting "Billy the Kid" at Severance Hall, Cleveland, with the Cleveland Symphony Orchestra.





The Galleries of the Cranbrook Academy of Art, designed by Eliel Saarinen, with Milles' Europa.

Robert T. Hatt

Cultural

THE cultural center of Cranbrook lies twenty miles from downtown Detroit in suburban Bloomfield Hills. It is a unique assembly of institutions, sharing a single campus and parentage, yet administratively independent. Two museums are here; a science museum as part of the Institute of Science, and the Galleries of the Academy of Art. The land, in 1900 a farm, in 1910 a country estate, and in 1960 a 300-acre campus, now is the home of a primary school, secondary schools for boys and for girls, an academy of art mainly for college-level and graduate guidance in the creative arts, a church, and an institute of science. All were founded by the late George Gough Booth and Ellen Scripps Booth. All bear Cranbrook as part of their names. The museums are an asset to the schools, yet not restricted in their service to so limited a community.

The grounds of Cranbrook are park-like; the buildings largely confined to the outer fringe. They are, to the photographic agencies handling automobile accounts, the equivalent of the Diana fountain in front of the Hotel Plaza to the fashion photographers. Every season carefully shrouded new models are hauled onto our campus with groups of ladies dressed for a garden party and heavy men to weight down the cars' rear ends. Otherwise Cranbrook makes few concessions to the character of this highly industrialized area.

In the course of development of the Cranbrook center, a noted group of artists and craftsmen became resident and around these an apprentice type of school was developed. From this evolved the present Cranbrook Academy of Arts, an accredited school with 117 students, many of whom are candidates for MFA degrees.

The Galleries of the Academy grew out of the personal collections of Mr. and Mrs. Booth. As the Academy developed into a school, a museum was formally organized as an adjunct to teaching. In 1955, changing in name more than in function, the museum was renamed the Galleries of The Cranbrook Academy of Art and placed in charge of Wallace Mitchell, Registrar of the Academy. This name change emphasized that the collections and rooms were first of all a resource of the school, not primarily a museum for the public, though open to any who would come.

Possessing a small, but well-rounded collection representative of

ABOUT THE AUTHOR: Dr. Robert T. Hatt was appointed Director of Cranbrook Institute of Science in 1935, a post which he has held since. For five years he was Instructor in Biology at New York University, and for seven years Assistant Curator of Mammals at the American Museum of Natural History. He completed his graduate work at Columbia University. His research work has concerned, chiefly, the mammalian faunas of the United States, Yucatan, Iraq, and the Belgian Congo. As consultant to museums he has traveled widely and for one season, under UNESCO auspices, planned a series of museums of science and technology for the Pakistan Ministry of Education. Dr. Hatt this year ends his 21st year as a Councilor of the Association, the longest term anyone has served in this capacity. He has also been Chairman of the U.S. Committee of ICOM and President of the Midwest Museums Conference. He is the author of about 300 books, research and administrative reports.

ıter in a Suburban Park

the major art-producing cultures of the world, the Galleries present frequently changing arrangements of their own holdings and also of traveling shows. At the time of the 1961 Convention of the American Association of Museums, the annual student show—always a large and admirable presentation—will be installed for preview by visiting members of the Association, and there will be, too, an exhibition of work of the young people's project conducted by the Academy.

The acquisition program of the Galleries has been modest of late and purchases have tended to be in the fields of contemporary art. The works of the faculty and the works of students are often bought in fitting recognition of talent and propriety to the locale.

Cranbrook as a whole is in one sense an extension of the Galleries, for most of the buildings here were designed by the noted Finnish architect Eliel Saarinen, once President of the Academy, and around the grounds is America's greatest showing of the work of Carl Milles. The work of many other distinguished Cranbrook artists of the past and present is in evidence here, outdoors or in. Sepeshy (now President of the Academy), Bertoia, Eames, Fredericks, Strengell, Grotell, Wallace Mitchell, Richard Thomas, and Friedenthal will be among the more familiar.

There are two non-academic activities carried on at the Galleries; one an evening painting class for adults who seek such an avocational outlet, the other the Young People's Art Center, with classes after school hours and on Saturdays. This Center was established three years ago under the sponsorship of The Junior League and, under the management of Glenn Michaels, has been so successful

Cranbrook Institute of Science before an addition made late in 1960. The boulder exhibit is in the foreground.

that it is now virtually self-supporting. During the present season 150 children from 4 to 18 years of age are enrolled. In their classes experience is acquired in drawing, modeling, and other art forms.

The building which contains the Galleries is connected by a peristyle with a similar unit housing the Academy library at the upper level and the Young People's Art Center on the lower level. The last major unit to be designed by Eliel Saarinen for Cranbrook, this pair shows a monumental cleanliness and simplicity—almost austerity. The museum interior, too, is impressive both in the size of the main gallery, which one enters directly, and in the good qualities of lightness and quiet. The ceiling, at 17 feet, is coffered with lighting squares, a plan first developed for use in this building. Galleries at the lower level have a more intimate quality. This building contains 726,000 cubic feet and was completed in 1943.

Of the Cranbrook institutions the Institute of Science is the broadest in its relation to the public, for its museum is open 360 days in the year and membership programs are available to all. The Institute is of importance to more than the little community (1960 population, 2,378) in which it exists, for there is no other museum of science in the Detroit area, if one is permitted to exclude, in definition, the good work of the Detroit Children's Museum, the several trailside museums, and the splendid University Museum forty miles to the west in Ann Arbor. It has been a challenge to try to meet the science museum needs of a metropolitan area with its population of almost four million and of course in size of building, in finance, and in location our situation leaves much to be desired for such a role. Attendance, though small, shows steady growth. In the fiscal year 1959-60 it was 124,000.

The Deed of Trust gave us a broad charter—research and education in the natural and physical sciences for the benefit of the people of Michigan. But the word science looms large in our reading and we have not been tempted to enter the field of technology, at least so far as including industrial exhibits. Establishment of a museum was but part of the picture, and we are inclined to consider the display rooms but impersonal show windows of a broader educational program. This includes a planetarium and an observatory; lectures, publications, field trips, classes, and direct work with students, who are sometimes in their teens, sometimes university graduate students, sharing in research projects.

The Institute was founded in 1930 and temporarily occupied a simple cinder-block structure, but now has a substantial building designed for us in 1937 by Eliel Saarinen and since then modified by additions of which William Edward Kapp is architect. Factors which largely determined the original character of the building were the site (the hilltop at the head of a small valley around which the structure forks); the existence of an astronomical observatory that was part of the first building; the determination to limit the development of the museum to modest size and to keep exhibits on one floor of the building, to exclude daylight from exhibition halls, and to have it possible for one guard to supervise the whole building. This meant that almost all exhibits were glass enclosed and that both museum entry and service door could be viewed from one office. A more complete analysis of the building is provided in a little volume concerning the Institute's first quarter-century (Institute Bulletin 37).

The exhibition rooms of the Academy galleries are spacious; the ceiling is provided with coffered lights and spots.

Several policies and plans have given the Institute museum a measure of distinction. Perhaps the most important of these has been the limitation of size, which has not only permitted, but demanded, high standards of exhibition, of material shown, and of educational focus. Cranbrook is unlikely, alas, ever to display a brontosaurus or a tree-sized totem pole. It has not, to date, even had a place for a Foucault pendulum, and in such respects as these has missed some opportunities for educational superlatives (though we do have, we believe, "the largest" earthworm, perfect topaz, amethyst cluster, and tridacna). Outside the building we have placed a collection of glacial erratic boulders and a few large mineral specimens—including an 1,800-pound float copper boulder. We have eschewed not only gigantism (for we feared the fate of the dinosaurs and the giants of the highways) but we also have avoided display of a long series of specimens (minerals, for historic reasons, being an exception). We have, in place of this, organized representative material to try to show range and relationship within a group. Of meteorites, a visitor sees one of each of the major types in gross form and in polished section; in rocks, we show the rock cycle; in mollusks, a model of each of the five basic groups, and representative shells from each such group. In the parade of living things, we arrange fossils and representatives of surviving groups in one large, stratigraphic, specimen-studded chart. In physics, now under development, the key display will concern the energy spectrum, shown as a giant chart with sound and motion in its "live" displays. Throughout the museum our exhibits tend to be didactic, as does the whole organization of the museum, which is based on an orderly presentation of the sciences from the structure of the Cosmos to the habits of man.

The fields of the sciences are unequally represented in the Institute. In mathematics we hope to have a first hall this year. In physics, exhibits are barely begun. Astronomy is introduced by an orrery, photographic transparencies, meteorites, instruments, a planetarium, and an observatory. The geological sciences are represented by an exceptionally fine mineral display, and other exhibits relevant to physical and historical geology. In biology, there are special sections devoted to the character and organization of life, to its continuity, to organic evolution, and to the organization of

At the north approach to the Academy galleries are figures by Milles, from the Orpheus group in Stockholm.

social systems. Among the biological exhibits, habitat groups are used but *always to illustrate biological phenomena*, not just the life of one species (a passenger pigeon group has as its thesis that there is no safety in numbers); and habitat groups are, to some extent, used in series to develop a theme. Anthropological exhibits are confined, at present, to the American Indian. Here exhibits are equally divided between expositions of tenets of anthropology and cultural areas.

A year's list of special exhibits will sometimes exceed fifty. Some have been rather large affairs, involving special catalogues, and a few have been nationally and even internationally circulated, though only two such are still on the road. The widely circulated traveling exhibitions have concerned race in man; hair and its uses, water resources, and Eskimo carvings. The largest and in some ways most satisfying temporary exhibition was one called "What in the World?" (apologies to Philadelphia!) in which as one unit we created a simulation of a backwater 19th century museum of curiosities, and in another, a projected museum of the future.

Collections at the Institute are very good in some areas, but it has been our policy not to amass large research collections in fields in which we do not have research programs. The herbarium holds our best and most active research collection. Although there are three zoologists on the staff, collections in this area are kept minimal by transfer of the col-

A feature of the mineral room of Cranbrook Institute of Science, is a case for showing minerals by transmitted light.

lections resulting from our field work to the Museum of Zoology, University of Michigan, where specimens can have better care and greater use. The great collections of the University are available to our staff. Anthropological collections of the Institute are world-wide in scope, but of greatest importance in some of the Great Lakes area tribes.

The astronomical observatory of the Institute houses a six-inch refractor telescope, with electric drive, and is equipped with a good camera. It is used for public demonstrations and has been employed for limited observational research purposes. The planetarium, seating 95 persons, houses a Spitz Model A instrument, around which are clustered a number of special purpose projectors developed at Cranbrook. This planetarium is kept busy, and in the past year averaged three demonstrations per day. The collection of early instruments is varied and representative. At this time we have a three-dimensional model of the moon and a unique model of the surface of the sun.

The educational program of the Institute is varied. Besides organized museum tours and other activities already mentioned, we provide throughout the year classes in lapidary techniques (our shop is a good one) and staff-conducted or university extension courses in several fields of science, for children and adults. There are field trips in spring and fall; lecture and film programs (chiefly for members); and quite a bit of work with youngsters who serve as voluntary assistants to certain staff members. Through this channel several boys have been led into careers in science.

In publication the Institute is active, issuing not only an illustrated house-organ called the *News Letter* and annual reports, but books (our *Bulletin* Series) and pamphlets which have world-wide distribution. These books, usually concerned with Great Lakes natural science, sometimes have our staff members as authors, but are frequently done by others on contract. Usually they are manufactured at our own press. The *Bulletins* now number 41; several of them have gone into revised editions. Our full set of publications now occupies four feet of shelf space.

It has been Institute policy to concentrate its program on the Great Lakes area, and this is apparent in many areas of the exhibition halls. In research programs this is true, too, but it is not such a rigid policy that it has kept the Board from sponsoring work by members of the staff in Europe, Asia, and Africa. At this writing we have one party in Mexico, and will soon have another in British Honduras. Special support has established a Volcano Research Fund intended to be readily available to send observers to volcanoes in stages of sudden activity. Such expeditions have gone to the Azores, Hawaii, and Middle America.

Our staff is small and were it not for the extensive help of volunteers, and the devotion of staff to our projects, we would be much less effective. Our volunteers have come from several sources—the community of amateur scientists (and some in industrial research) from our own Board; from The Junior League, the American Association of University Women, and the community at large. There are, in fact, only sixteen full-time employees and an average of ten part-time. Certain activities we share with the other institutions of Cranbrook, but these are on a community level and include a private fire department, police, print shop, and grounds maintenance.

Cranbrook, as a cultural center, has to our knowledge no equivalent. Among independent art schools, none has a better museum. As a museum of science we believe that the Institute is unique for one of its size of staff and budget, in breadth of educational program, combined with active programs of publication and research. Our Founders, as is written in our Deeds of Trust, created these institutions to add to and strengthen the cultural facilities of the State of Michigan. Our influence, we find, extends well beyond these borders.

ABOVE: Habitat groupings, such as this corner of the Coral Reef exhibit, perhaps fascinate more than instruct. BELOW: Two courses of organization, one multi-cellular, the other that of single-celled organisms, are part of one exhibit of organization from elements to communities.

Henry D. Brown

History Museum

The Detroit Historical Museum with the three flags of nations holding sovereignty: France 1701–1760; Britain 1760–1796; United States 1796 onwards.

DETROITERS take pardonable pride in the rapid development of their Historical Museum. They point to the fact that the Museum with its several branches has a yearly attendance of about 700,000, while only a decade ago, attendance was only one-tenth of that number. In actual number, and by percentage of population, this figure compares favorably with other metropolitan historical museums.

A conscious function of the Detroit Historical Museum is to acquaint the citizens of the community with their own community experiences (history). In common with most metropolitan centers, two-thirds (67%) of Detroit's residents were born elsewhere in this country or in another country. The Museum's exhibit and educational programs are designed to build a bond of association with the City's heritage, to give citizens, touched by its program, a stronger sense of identification with the city where they live. This function has been adopted as a worthwhile goal, has met with wide public acceptance and brought to the Museum a substantial body of public support.

It is not by chance or accident that the Detroit Historical Museum is concerned principally with the dynamics, rather than the curiosities of local history. As is the case with every type of museum, its being and activities are based on its collection of artifacts. Museum policy has been to collect, preserve, and exhibit those materials which best reflect and represent the heritage of the total community. As Detroit's history spans 260 years, with a variety and complexity of material evidence of its past, the Museum's collection is, of necessity, only a sampling. The name, Detroit Historical Museum, delineates the scope of the Museum's collection and its exhibits program.

We do not presume that our visitors come to the Museum with either knowledge of, or even an interest in local history. Exhibits are, therefore, presented in such a way as to excite interest and promote understanding of a common civic inheritance.

The Detroit Historical Society also reflects a present-day urban approach as an organization concerned with local history. There is no expectation that the membership of the Society should be

ABOUT THE AUTHOR: Henry D. Brown has been Director of the Detroit Historical Museum, and Co-ordinating Director of the Detroit Historical Society, since 1947. He served as Curator, Michigan Historical Collections, University of Michigan, 1937-1942; President, Midwest Museums Conference, 1953; Chairman, General Committee, Detroit Educational Television Foundation, and President, Detroit Association of Phi Beta Kappa. He is a member of the Council of the American Association for State and Local History. Mr. Brown was born in Albion, Michigan, graduated from Albion College, and received his M.A. from the University of Michigan. He has been an AAM member since 1951, and a Councilor since 1954.

s Sense of Belonging

individuals versed in local history or limited to long-time residents or native-born citizens. Membership in the Detroit Historical Society is promoted and accepted on a basis of the community value of local history and the Museum. The Historical Society and the Historical Museum are regarded as similar to other urban organizations such as the United Fund, schools, the public library, and other cultural activities which are of community value, and enjoy common and general support, because they render a valuable community service. This type of approach is reflected in the broad base of membership of the Detroit Historical Society, with over 3,000 members.

Conceived and founded just forty years ago, the Detroit Historical Society in many respects mirrors the development of thousands of local historical societies and museums over the midwest. In contrast with many historical groups, it is a relatively new organization. It had its beginnings as a study group composed of individuals interested in the subject of local history. It had no home and it had no collection. In 1928, or eight years after founding, a Museum committee was appointed and a Museum authorized. It perhaps is significant that the first accession was a piece of wooden water main dug from under the streets of the City. It is not a glamorous item.

From the day of the acceptance of the initial accession to the present, the goal of the Museum has been to reflect the total community and in particular to recognize and portray Detroit as an urban center, composed of many peoples.

During World War II, the Society was offered $50,000 for a museum building, if it could raise $200,000. Although the organization numbered less than 200 members, and had little experience in a major financial activity, it accepted the challenge. To the surprise of many, they raised not $200,000 but $400,000. In 1945, the Society offered this building fund and the Museum collection to the City of Detroit. They were accepted by a substantial majority on a City Charter Amendment vote—and Museum maintenance became a municipal function.

The Detroit Historical Museum has three separate physical units—the main building and two branches—which present exhibits on various facets

Dossin Great Lakes Museum, dedicated July 24, 1960.

of Detroit history. A current feature exhibit in the entrance hall "How the Detroit Story is Told," portrays the five subject divisions of the Museum, as well as visitor and institutional services. With 48,000 square feet exhibit space, the main building houses three divisions of the Museum's program.

The Social History Division has over 50 per cent of the material collection of the Museum, and includes artifacts on the social development and home life of Detroit and its citizens. The

History Museum Gives Sense of Belonging

U. S. Grant House (1849–51) Michigan State Fair Grounds. Restored and operated by the Museum and Society during the Fair.

Social History exhibits, continuing and changing, not only present collections and material development, but feature the changing standards of living of periods past, as reflected in artifacts and clothing. The Division has an extensive costume collection of several thousand items.

The Division of Industrial History embraces not only major industries and commerce, but craft industries and shops of early colonial Detroit, and the trade which brought them into being. As the stencilled marking "made in Detroit" is seen on products found all over the world, the Museum places special emphasis on materials which have been created and produced here. As might be expected, a major emphasis is placed on a vehicle collection based on the major changes in Detroit's principal mass production industry—the automobile. Other Detroit industries, present and past, are also included in the Museum's collections and exhibit program.

The Metropolitan Services Division is perhaps unique with our institution and portrays the development of community elements which go to make up urban living—city departments, public utilities, and the civic and cultural organizations which are the fabric of a metropolitan center. This subject area of the Museum has pioneered in exhibiting the development of an urban community.

The Dossin Great Lakes Museum is the successor to the Museum of Great Lakes History, which for seven years, 1949-1956, was housed aboard the schooner, *J. T. Wing*. This Museum facility is located in Belle Isle Park in a new building dedicated this past year. It presents material and information on the history of the Great Lakes. The building overlooks the busy Detroit River, with its parade of domestic and foreign ships. It houses a rich collection of Great Lakes marine paintings, objects, memorabilia, and the largest known collection of Great Lakes ship models which trace the development of the Great Lakes shipping from the canoe to the present bulk carrier.

The Fort Wayne Military Museum is the compound of Old Fort Wayne constructed 1843-48, located in the southwest part of the City. The Fort contains the original stone barracks building, powder magazine, and the brick and earth embankments and fortifications encompassing an area of 15 acres. It is amazingly well preserved and is among the better examples of fortification of this period. In the barracks building, tunnels, casemates, and powder magazine, an extensive interpretive program is presented on the military history of this fortification and the troop units which were stationed here. The Fort also presents exhibits on the American Indian of the Great Lakes region. The site was a major Indian camp and burial spot as early evidenced by a number of Indian mounds.

Within the Fort Compound, there is located most of the storage area for Museum artifacts of all divisions. The Preparatory Laboratory is a second Museum service unit located within the Fort Compound. The trucking of artifacts and display properties six miles between the Fort to the main Museum is one of the difficult operational handicaps imposed by an uncompleted building program.

By choice, the Detroit Historical Museum is not a collection of the rare, unusual, unique, queer, strange, or bizarre. Since 1946, the Museum has been a municipal institution, receiving its basic support from public resources. Consequently, it is not fettered or diverted by traditional or financial checks from directing major attention to the urban activities, history, and tradition of the larger number of the city's inhabitants. It is stimulating to experiment in museum operational channels where exhibits are not considered primarily for the specialist, other curators, hobbyists, donors, the staff, or the Board of Trustees. Exhibits are planned to reach a general and diverse audience, and to reflect the life and work of the great majority of people in the several periods of the past.

ABOVE: A section of the Streets of Detroit, 1870–1880—an interior exhibit.

AT RIGHT: This room shows the restoration of a typical French habitant house of Detroit.

BELOW: Special exhibit of British life and culture in Detroit, entitled "Lion in the Wilderness."

"As visitors enter the lobby of the Museum, they are startled by its beauty."

Donald A. Shelley

Henry Ford—Pi

HENRY Ford Museum and Greenfield Village today is a result of the foresight and planning of the late Henry Ford, the first great pioneer to combine the collecting of Americana with the preservation of historic American buildings.

His collecting activities began before Mr. and Mrs. Ford moved from Detroit to rural Dearborn in 1914, possibly even as early as 1906-07, when a room adjoining his office contained furniture and other materials he was gathering. His first preservation project, the original Ford homestead, was begun in 1919; it was followed by the purchase and restoration of Longfellow's historic Wayside Inn in 1923 and of Botsford Inn near Detroit in 1924.

The keen interest in American history which Henry Ford developed as a result of these three preservation projects, especially from his early introduction to the vast antiquarian treasures of New England, not only increased over the years but continued right up to the day of his death in 1947. At that time he had been a vice-president of the Society for the Preservation of New England Antiquities for 23 years. One of his last large additions to Greenfield Village was the transfer in 1944 of the very homestead he had first restored in 1919.

For various reasons, however, his great cultural project, the Edison Institute—a non-profit educational corporation comprising his (1) American history museum, (2) Greenfield Village, and (3) The Greenfield Village Schools—has not always been adequately known or accurately appraised, particularly within the museum profession.

But the Henry Ford Museum and Greenfield Village rank with the foremost of the world's great museums, and in public acceptance maintain an enviable attendance, in excess of a million visitors annually.

"I am collecting the history of our people as written into things their hands made and used," he once said. ". . . . a piece of machinery or anything that is made is like a book, if you can read it." But unlike historians who for years had placed emphasis upon kings, leaders of government, and military heroes, Mr. Ford preferred to concentrate upon Americans who had in other ways influenced the lives of their fellow Americans—Thomas A. Edison, the Wright

ABOUT THE AUTHOR: Dr. Donald A. Shelley has been Executive Director of the Henry Ford Museum and Greenfield Village since 1954. He was Assistant Director of the Reading (Pa.) Museum and Art Gallery from 1950 to 1951; Curator of the Chrysler-Garbisch Collection of Primitive Art (1949); Curator of Paintings and Sculpture at the New York Historical Society from 1935 to 1948; Director of the Children's Museum of Queens, N.Y., from 1936 to 1937. He is also a lecturer and author on American painting and decorative arts. Dr. Shelley was born at York, Pennsylvania and received his B.A. from Pennsylvania State College, his M.A. from Harvard, and a Ph.D. in American Art from New York University. He has studied at the Courtauld Art Institute at the University of London, and at the University of Paris. Dr. Shelley has been an AAM member since 1939.

r Collector of Americana

brothers, and Luther Burbank, for example. A few whose work Mr. Ford commemorated, such as Nineteenth Century educator William Holmes McGuffey, would otherwise be little known today. In placing this emphasis, Mr. Ford was a generation ahead of his time.

The Henry Ford Museum too often has been regarded as solely an industrial museum. Actually, the three major divisions of its collections—the Decorative Arts Galleries, the Street of Early American Shops and the Mechanical Arts Hall—cover three centuries of almost every phase of American history.

In the Decorative Arts Galleries are seen the surroundings in which Americans once lived. The furniture section contains more examples of fine American cabinetmaking than any other museum, giving equal representation to successive styles from the Pilgrims through the Victorian period. Many pieces were owned by famous Americans.

The American glass collection has more American glass on display than any other museum in the world. The American pottery and porcelain collection is one of the most comprehensive in America. Silver includes representative collections from the early centers of Boston, New York, and Philadelphia, together with English silver. Clocks and watches, of special interest to Mr. Ford because of his early curiosity in this area, comprise one of the largest collections in existence.

The collection on lighting is one of the largest and most comprehensive collections in the world, with an important section on the electric light that is without equal. In addition, there are outstanding collections of pewter, tin, and wrought iron, folk art and textiles.

In the Street of Early American Shops, one of the most popular features in the Museum, we see the places where Americans worked. The 22 shops —the first such major installation in an American museum, begun in 1931—show Early American handicrafts and trades.

The great Mechanical Arts Hall shows the industrial and technical developments made by

Americans. Thousands of exhibits relating to agriculture, crafts, industrial machinery, steam and electric power, communications, lighting, and transportation cover eight acres of virtually undivided space. They trace in broad strokes the progress of America from a frontier agricultural nation to a mighty industrial world power.

The exhibits range from a primitive stationary steam engine which first interested Mr. Ford in power machinery to the multi-engined airplanes which carried Admiral Richard E. Byrd across the North and South Poles. The collection of steam engines is without equal and includes a group of five rare Watt and Newcomen engines, one of them the oldest surviving steam engine. There are hundreds of agricultural implements; dairy and kitchen utensils; machine tools, generators, and first examples of electronics equipment; the earliest cameras, radios, and television equipment; the "one-hoss shay," more than 175 beautifully restored antique automobiles; and 12 full-size locomotives, including a 600-ton 1941 Allegheny locomotive.

Greenfield Village, which adjoins the Museum, covers 200 acres with more than 100 homes and workshops, nearly all of which were transplanted from their original sites. In their present settings they may be divided into four major sections. The first group shows the development of the American home over three centuries, starting with an English cottage to show the type of home many of our forefathers left to come to America.

Another group includes the homes and workshops of famous Americans such as Thomas A. Edison, Luther Burbank, Noah Webster, George Washington Carver, Wilbur and Orville Wright and, of course, Mr. Ford. Still another group is typical of those buildings that represent the Industrial Revolution in America—steam-powered shops in contrast to the handcraft shops in the Museum's Street of Shops.

The fourth group comprises the public buildings flanking the Village Green, the community gathering place of a century and more ago. These include the Post Office, Clinton Inn, Chapel, School, General Store, Doctor's Office, Logan County Courthouse, with its young Abraham Lincoln associations, and the Town Hall.

In the Village craft shops, skilled artisans carry on trades long since vanished from the American scene, in an original gristmill, a carding mill, a silk mill, a Sandwich glass plant, a tintype studio, and a blacksmith shop.

Other structures in the Village from the America of yesterday include a covered bridge from Pennsylvania, with a till house at the approach; and a Seventeenth Century windmill from Cape Cod, believed to be the oldest in the United States.

To round out his three-dimensional textbook of American history, Mr. Ford established a third agency on the premises, the Greenfield Village Schools, for local children from kindergarten through junior college, with a highly competent teaching faculty.

The educational program today has been broad-

BELOW, LEFT: A Newcomen Steam Engine of 1760, one of the world's few surviving examples. CENTER: Thomas Edison shows Henry Ford how he made his first incandescent lamp. Occasion: 1929 Celebration of "Light's Golden Jubilee." RIGHT: The Museum's Street of twenty-two Early American shops.

More than 175 beautifully restored Antique Automobiles are shown in the Mechanical Arts Hall.

ened to include cooperation with several leading universities in child development research projects. An audio-visual program that is of service to teachers through the nationwide distribution of films, publications, and recordings also serves the visiting public through voice-repeater and interpretation programs. Another important educational activity is a dormitory program that each year provides overnight facilities and tours for more than 12,000 students.

The Henry Ford Museum has pioneered in major exhibitions which are designed to expand its audience and which travel by rail. A current exhibit in two specially-designed railroad cars, "Main Street U.S.A.," was launched at the Museum by the U.S. Secretary of Commerce and began a five-year tour of the United States in 1960.

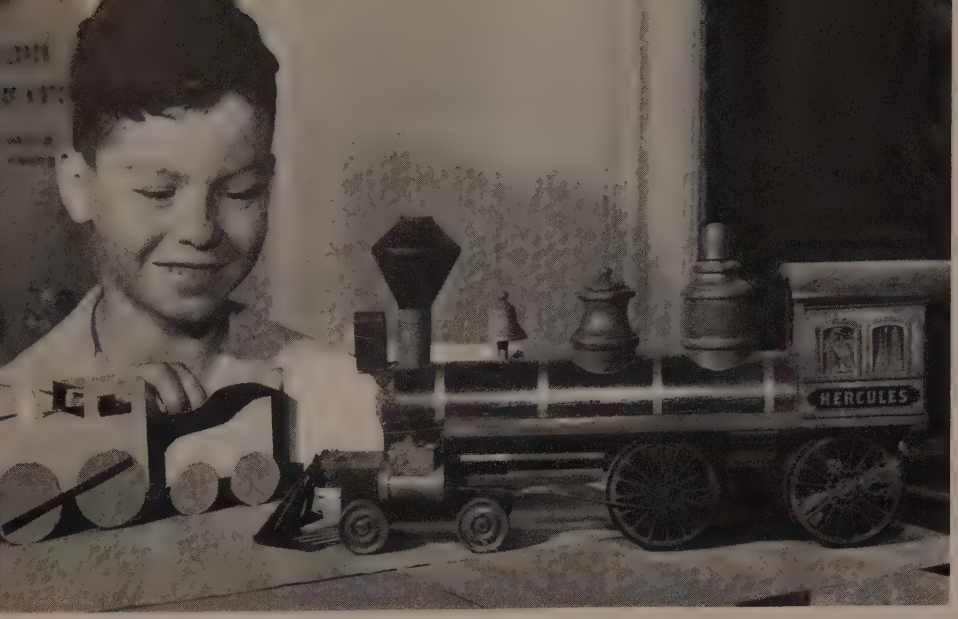
Through the 31 years since its founding, the aims and ideals of the Henry Ford Museum and Greenfield Village have remained the same. As a general museum of American history devoted to educational purposes, its primary objective—based on Mr. Ford's own aims—is to "collect, preserve, exhibit, and publish" all forms of Americana. In application, this means concentration upon objects made by Americans or, especially in the early periods, used by Americans. While recognizing our great debt to the European nations who preceded us, and while expending great efforts and sums to secure certain significant European items, Mr. Ford as a collector was always primarily interested in the American-made product, including the American-made variant of the foreign product.

"When we are through," he said, "we shall have reproduced American life as lived; and that, I think, is the best way of preserving at least a part of our history and tradition."

These aims are observed today by the Henry Ford Museum under the direction of its Board of Trustees, which includes Henry, Benson and William Clay Ford, grandsons of the founder.

Five basic concepts make Mr. Ford's Museum stand out in sharp contrast with other Americana museums founded in the 'Twenties and later. These concepts go beyond the combination, original with him, of indoor and outdoor museums, beyond the establishment of a full-fledged school system to utilize both, and are largely responsible for the broad appeal of the collections today.

Henry Ford did not (1) confine his museum to any restricted period of our history and did not exclude even the Twentieth Century, because so many important contributions were made after 1900. He did not limit it to (2) a single state or region of the nation, (3) to aspects of either city or country life, (4) to the accessories or products of any one social or economic class: to him, the lowly cobbler's shop was as educational and interesting as a large and stately home—and he included both. Finally (5), he had an abiding respect and admiration for the individual American—Revere, McGuffey, Lincoln, Burbank, or Edison—whose product of hand or mind had influenced large numbers of people and who, like himself, had helped to change the face of America. It is abundantly clear, if we stop to observe, that he applied all five of these criteria in selecting the milestones of American history for exhibit in Henry Ford Museum and Greenfield Village—"Where American History Comes to Life."



A section of the Saturday Workshop.

Margaret M. Brayton

School Boa

THE only bid for attention which this Children's Museum can make is based on its long experience, and on its organization and functions as part of the public school system of the fifth largest city in the United States.

The Museum began in two basement rooms of the old Detroit Museum of Art, but the Board of Education furnished its personnel. Six years later, in 1925, the Board assumed complete responsibility for the museum, and moved it into rented space in a converted residence. Thirty years elapsed before the Board bought and renovated for museum use the present building, which opened in 1957.

The 8,500 square feet of space is divided roughly into thirds—one devoted to exhibit rooms, one to a lending department, and one to offices, work rooms, and storage. The heating is piped in by Detroit Edison Company, but Board of Education engineers installed the lines. The Board planned and installed the lighting, and their architect designed the exhibit cases which were built in Board shops. They designed, executed, and maintain the landscaping. They also purchased and installed the furnishings and equipment, determined by the staff of the museum; all upkeep—repairs, replacements, painting and decorating—is cared for by the appropriate departments. The allocation of space, selection of fixtures and furnishings, and manner of their installation were initiated by the two administrators of the museum, and in every instance the central offices cooperated with and deferred to their judgment.

The extensive central services for care and maintenance of the building frees time and space for development of the museum's work by the staff. This is one of the major advantages of this relationship.

Collections in this museum fall into two main groups: (1) Permanent Collections, used only in the building, and (2) Lending Collections. Any object must be a true representative of its time, place, or maker; it must fit into the scale of other objects with which it will be used; it must relate in subject, design, and color to things which the children like or study, and about which they may wonder; it must come within the budget limitations if purchased; and it must be easily stored and maneuverable.

ABOUT THE AUTHOR: Miss Margaret M. Brayton graduated from the University of Chicago (Ph.B.) and the University of Illinois (M.A.) in the classics. Following special graduate work at Boston University, she was principal of Chengtu Girls' High School, China, and visiting lecturer in museum science for three summers at the University of Michigan. For ten years she taught late afternoon courses in museum education at Wayne State University. Her activities in museum organizations included: Chairman of the Children's Museum Committee, ICOM; Councilor and Vice President, AAM; committee work and presently, on the editorial board, in the Midwest Museums Conference. She has been teacher, Curator, and is now Director of the Children's Museum, Detroit Public Schools.

evelops a Children's Museum

The permanent collections are so designated because of their quality, suitability to themes chosen for exhibits in the building, and intrinsic value to education. For example, the Gutenberg and Caxton pages, the passenger pigeons, the Oriental stone carvings of jade, carnelian, malachite, are of first quality, hence "permanent." The models of domestic architecture from various times and places adapt themselves to various exhibits of the countries they represent, to the influences of environment, or to other related ideas, but their quality, scope, and physical characteristics determine their assignment to "permanent." On the other hand, the only pair of wooden skates in the early American materials is classified as "permanent," but should a second pair be acquired it might go into the lending department to be used in a school exhibition case.

Exhibits in the building are designed usually for multiple use, as in the case of the room on Michigan geology, which is adaptable to elementary and junior high school grades. Ideas are the core of exhibits, so that children are made to see the inter-dependance of knowledge which, in the minds of the young, too often appears as isolated facts.

Permanent collections, now waiting for exhibit space, include those on geology, paleontology, classical antiquity, China, Japan, American Indians, Latin America, North and Central Africa, writing and printing, textiles around the world, dolls, toys, puppets, and contemporary crafts.

The lending collections are organized for classroom use, for display in the locked glass exhibition cases with which most public schools are equipped; high schools have room-size exhibit spaces. Larger collections include pictorial material (from 8x10 to 30x40 inches); mounted specimens of birds, insects, and mammals; rocks and minerals; shells and fossils; tools, utensils, and crafts from many cultures; dolls and toys; children's books, both old and new; and musical instruments. These

Children admiring one of their frequent exhibitions.

Birds in Spring—Michigan Bird Room.

materials relate to art, history, civics, geography, "language education," music, science, and "vocational education." Because the Museum is a unit of the public schools, these materials are carefully selected to relate to the courses of study.

Exhibits, averaging twenty to thirty items each, totalled 14,861 loans in 1960. The number of contacts calculated only on the first day of their use was 2,903,071, or an average of ten exhibits per school child per year. The volume and variety of materials thus lent would be impossible if the Board of Education did not make daily deliveries to schools, mount all pictures and furnish all shipping cases.

Gifts are listed in both gift and accession books, together with their number, description, source, provenance, and pertinent remarks, including the cost, if purchased. There is at present no museum catalogue, but this situation is being remedied.

Every member of the staff is fully aware of the advantages enjoyed as an employee of the Board of Education. All rules governing personnel apply to the staff. The hours, regulations for vacation, sick leave, and excused absence for professional business, the benefits of health and retirement provisions, (which are generous), participation in system-wide cost-of-living increases, upgrading of salaries, and the salary schedule of each job classification are determined by the Board of Education. The central offices for these services save untold time and energy for the museum program.

The professional staff consists of four museum teachers, the head of the lending department, the Assistant Director, and the Director. They are all certified teachers, having majored in subjects appropriate to the collections. They have curatorial duties, teach classes in the subjects of their field of knowledge, assume varying responsibility for exhibits, write copy for catalogues, and have various special assignments of a professional nature.

Other employees are technical, clerical, and custodial, but their duties in the Museum conform to the Museum's requirements—a fact approved by the central administration, and accepted by each staff member upon entering his job.

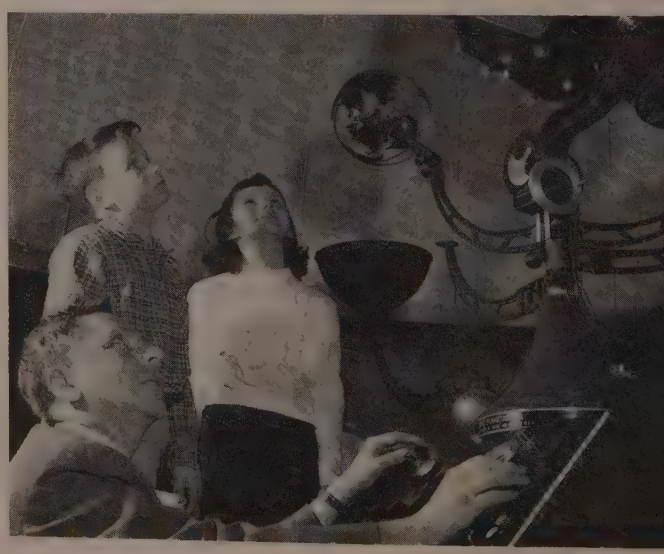
Certification is required by the Board of Education but final selection of all professional personnel is left to the Director. Other employees are screened by the central personnel office, but here again the Director makes the final choice.

The entire program of the Museum is also the responsibility of the Director, who enjoys the cooperation of subject area supervisors, principals, teachers, and other administrative officials with whom modified or new programs are reviewed upon request.

All programs and activities are begun, assessed, and developed with the close cooperation of the Museum's professional staff, and often with valuable advice from others. Unity of purpose and action depend upon the understanding of every employee.

School days at the Museum bring classes from public and private schools by appointment, and

A group seeing the stars in the Planetarium.



all are given professional service. After-school groups are handled in the same manner. On Saturdays, from October through May, in July, and during holiday weeks there are daily demonstrations, lectures, or workshops, for which advance reservations assure a seat. Attendance in 1960 reached more than 37,000, of which 95 per cent arranged in advance for specific activities.

Services to adults include orientation classes for student teachers from universities in the area, in-service teacher and administrators' meetings, interpretation for civic groups, and materials and consultation for teachers in educational television. In the past year 90 such groups were served, and many man-hours of professional time were given to television.

Docentry deserves a report of its own, but suffice it to say that each class has a lesson custom-tailored to its measure.

The Museum is responsible to the Assistant Superintendent in Charge of Instruction, who smooths the path within the school system and in the community. The Superintendent of Schools and the Board of Education are final authority. Requisitions and recommendations on matters of personnel, policy, publications, physical plant, and budget, are forwarded to the Assistant Superintendent who takes appropriate action if he approves. Courtesy and cooperation prevail in all relationships with departments in the central administration.

There is no regimentation of any kind in this city-wide administration. Staff members recognize that they share in an organized task of education which is a broadening, and challenging experience.

Publications include a "Catalogue of the Lending Collections," 1958, (144 pages); the 1960 "Supplement" of the same (38 pages); monthly bulletins of activities, programs, and exhibits which are sent to all schools and to a large mailing list; informational leaflets (2); and a guidebook written by children. All are reviewed and published by the Publications Department of the Board. Museum games (amounting to 62,000 sheets) were designed at the Museum, but were published by the Board (1960).

Public relations are handled directly by the Museum, although special press or radio coverage is referred, as a matter of courtesy and information, to the head of press, radio, and television relations for the Board.

Italian Doll collection, presented to the museum.

The growth and development of the Children's Museum is due entirely to the Board of Education. The professional standards, the quality of its collections, the equipment, and maintenance of its building, the cooperation of the administration and the schools, all this and more the museum enjoys because it belongs to this organization.

The greatest problem at present is additional facilities for a program which has burgeoned to a point of saturation. One friend of the museum has consoled us with the thought that every inch is utilized to the fullest extent. There is no expensive overhead for empty galleries, because we are not over-built at public expense.

The daily challenge is invigorating; this is a result of belonging to the Board. It is our privilege to try to measure up!

A decorative grille used in the Money Museum, National Bank of Detroit.

James H. Carmel

Fourteen New M

EIGHT new museums, five new planetariums, and one new arts center in the greater Detroit area in the past ten years reflect the growing use of museum collections, methods, and programs to further enjoyment and knowledge. On Saturday morning the museums are humming with activity as youngsters eagerly pursue their interests. In recent years not a single institution in this great population center has been able to resist public demand for increased educational service. All have increased staff, added publications, new programs, and new ideas.

TRAILSIDE MUSEUMS

Nature Center of Kensington Metropolitan Park

Some thirty miles northwest of Detroit, on Route 16, in a 4,500 acre park is this new, trailside museum open all year. The exhibit room is about 1,600 square feet in area, and in addition there is a small auditorium. A large wall map shows location of recreational facilities within the park. A good collection of small animal skins may be handled. Bird nests and eggs, rock and tree samples, and other materials are used in instructive games or to illustrate lectures. A few typical local animals (mostly snakes, fish, and reptiles) are shown alive as temporary exhibits, or as dioramas. They assist in teaching elementary science, show inter-relationship of natural resources and the need for conservation, and thus form an introduction to intelligent use of the park.

Museums of Detroit's Department of Parks and Recreation

Detroit maintains two small park museums, each of which have about 1,000 square feet of exhibit space. The museum on Belle Isle in the Detroit River, has been open for two years. It consists mostly of animal and bird specimens, some of which are mounted in simple displays. Other displays include (1) an introduction to a nearby nature trail, (2) an exhibit on aquatics showing simple food chains leading to minnows and panfish, (3) bird migration

ABOUT THE AUTHOR: James H. Carmel is a free-lance museum and exhibition consultant who lives in Bloomfield Hills, Michigan. He was a diorama preparator, first at the American Museum of Natural History, then at Cranbrook Institute of Science. After war service as a pilot, he continued as Diorama Preparator at the State Museum of the University of Nebraska, where he received an A.B. degree. He returned to Cranbrook in 1949 and was Chief Preparator and Associate Curator of Education. In 1958 he spent a year abroad on a Fulbright grant studying exhibition techniques. As a consultant to the State Department at the time of the Brussels Fair, he assisted in the planning and installation of several exhibits. Currently he is completing a book on temporary and traveling exhibition techniques.

ums in One Decade

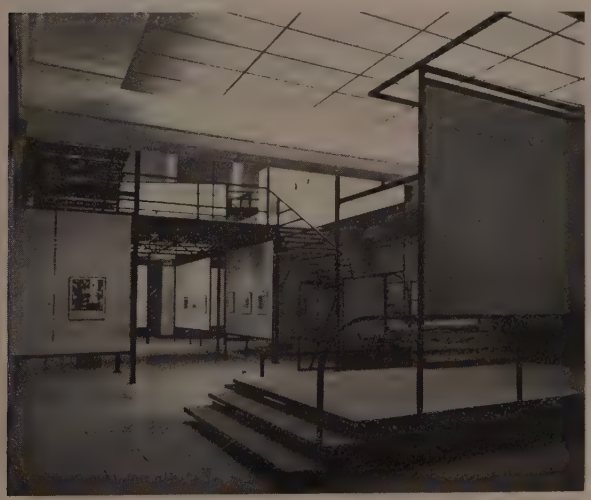
routes, (4) adaptation in the feet of various species of ducks, (5) positive phototropism as shown by *Daphnia,* (6) a section of a giant sequoia, and others. A "garden center" offers books, pamphlets, and information.

The second nature museum, in River Rouge Park, just north of Dearborn, has been open three years. An "aquaterrarium" shows the food chain principle as illustrated by small native fish and leads to the land-shelf ecology of small amphibians. Native snakes, newts, salamanders, and others, are shown. An observation beehive, an exhibit on conifer cones, and spider models are included.

Nankin Mills Nature Center

Fifteen miles west of Detroit, this small natural history museum is housed in a one-time Civil War grist mill, remodeled by Henry Ford in the 1920's and used as a factory until its present conversion was completed in 1957. Exhibits cover many phases of local natural history; educational activities include conducted tours.

Interior of the Museum of Art, University of Michigan.



MUSEUMS IN THE CITY

Money Museum of National Bank of Detroit

A new and handsome public museum in a downtown Detroit bank building presents the greater part of the Nate S. Shapero collection of coins, currency, and other media of exchange from all over the world, spanning some 5,000 years of history. Displayed in well-lighted and beautifully designed cases are European coins, ancient and medieval coins, and ancient feudal and modern coins of the Far East, as well as modern coins and currency (including exceptionally fine gold coinage). There are also exciting specimens of "the odd and curious" objects used for barter in the markets of the world. Over 12,000 items are in the collection. A Yap stone "coin" on exhibit is perhaps the largest and finest in the U.S. measuring some five feet in diameter and weighing 870 pounds.

An expanding educational program includes guided tours, introductory lectures, and illustrated lectures to groups outside of the museum.

McGregor Memorial Community Art Center

An attractive, functional, and well-designed building was opened to the public in 1959. With

Kelsey Museum of Archaeology, University of Michigan.

no permanent collections, it presents a series of interesting and stimulating temporary or traveling exhibitions. Up to the present time these have been mostly paintings, watercolors, architecture, and work of the Wayne State University art faculty and students.

Anthropology Museum at Wayne State University

Space has been provided in the Anthropology Department since October, 1958, for research, study, and storage of collections, with no exhibition facilities. Catalogued at present are some 8,500 items from field collections of local Michigan archaeology, some 200 items of non-Michigan ethnic material including about 100 Australian aboriginal bark paintings.

AT DEARBORN, MICHIGAN

Dearborn Historical Museum

The Commandant's Quarters and the McFadden-Ross Museum are the two remaining buildings of the once great federal arsenal built in the 1830's on Michigan Avenue. These buildings were abandoned by the government in 1877, and the Commandant's Quarters then served a variety of purposes from police station to publishing house until dedicated in 1950 as the city's historical museum. The other building, originally a powder magazine, was purchased from the government and remodeled for use as a private residence by the Ross family until it was acquired by the Dearborn Historical Commission as a gift also in 1950.

The Commandant's Quarters have now been restored and house changing and permanent exhibits relating to the Arsenal, the Woodland Indians, and other phases of military and government history and the city's past. The McFadden-Ross Museum, after remodeling, was opened in 1956. It has exhibits of social history including photographs and artifacts relating to the building itself. This building was received complete with all its furniture, household equipment, and a well-crammed attic filled with equipment from the first general store in Dearborn (stove, scales, cracker barrels, scoops, utensils, and even labeled merchandise). The barns were equally well-stocked with wagons, sleighs, and buggies. There is enough here for several completely furnished period rooms and for other exhibits of domestic materials.

The museum collections of some 10,000 items include furniture, tools and utensils, costumes, lanterns, lamps, farm equipment and other material related mostly to the period 1850-1900. Photographs and documents, manuscripts and books are also represented.

Educational activities include a Junior Curators' Association, a Young People's Club which actively participates in guiding visitors, in preparing exhibits, in preservation, and art classes for adults and children. Guided tours, illustrated lectures, in the building or elsewhere, and loans of costumes, artifacts, and pictures may be arranged. Attendance for both buildings is about 25,000 persons a year.

The museum publishes a Quarterly Journal, original bulletins, pamphlets, and mimeographed material relating to its exhibits, temporary and permanent, and has available certain other publications relating to local or regional history.

NEARBY IN ONTARIO

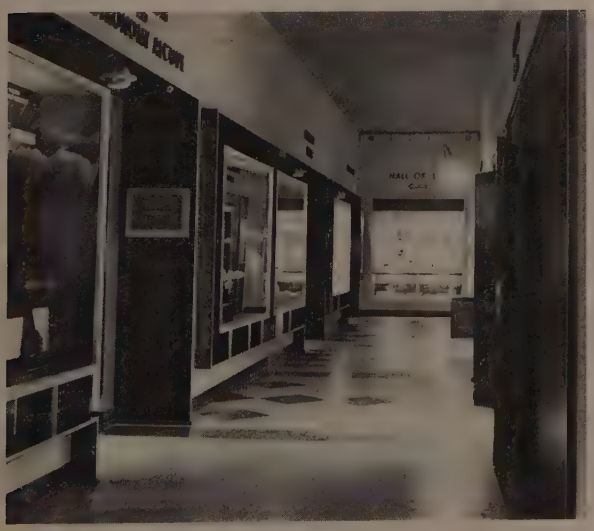
Fort Malden National Historic Park

The British in 1799 completed Fort Malden (at Amherstburg, about 18 miles south of Windsor, Ontario) later burned the public buildings after their defeat in the Battle of Lake Erie in the War of 1812. It was converted to civil use in 1859 and made a historic park in 1939. Some of the

earthworks of old Fort Malden remain and in two museum buildings exhibits of artifacts and documents tell the story of the settlement and development of the local area. These are arranged in four categories: pioneer, military, Indian, and Great Lakes. Educational activities include guided tours, lectures, and access for research purposes to extensive files of historical documents.

The Hiram Walker Historical Museum

A series of changing exhibits tells the history of Windsor and the Western District from the time of the Indians to the industrialized present. They are housed in a 1958 restoration of the François Baby House (at 254 Pitt Street West, Windsor), earliest (1811) brick house on the Canadian shore. Indian and pioneer materials and firearms, mostly from the Dr. George MacDonald Collection, form the bulk of the collections.



ABOVE: Museums Building, University of Michigan.
BELOW: Exhibit Museum, University of Michigan.

View showing the three different types of display cases at the Money Museum, National Bank of Detroit.

Willistead Art Gallery

Established in 1943 by the Windsor Public Library Board, and housed in "Willistead," the Elizabethan-style mansion (completed, 1906) of Edward C. Walker, the gallery is supported by the Windsor Art Association, which is continuing to build a permanent collection of works of art with emphasis on Canadian artists. There are exhibitions of fine and decorative arts, lectures, gallery tours, art classes for children, loan collections of pictures and works of sculpture, and other activities. Some are in cooperation with the Windsor Board of Education, as in the case of annual exhibitions of the work of Canadian school children. Bulletins, catalogs, and pamphlets on the gallery and its activities are published from time to time.

Note: Information on these and other institutions in the Detroit area, including location, hours, telephone numbers, etc., is contained in *Museum Resources in the Detroit Area*, by Cynthia Young, published by the Detroit Historical Society, 5401 Woodward Avenue, Detroit, Michigan. Also available from any of the major institutions in the Detroit area, and at certain Detroit hotels, is the pamphlet, *Museums, Parks, Libraries, and Zoos of Detroit Invite You.*

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

CANADIAN

Montreal, Que., Museum of Fine Arts: "78th Annual Spring Exhibition," Apr. 7-May 7; "The Children's Exhibition," Apr. 27-May 7; "Gallery XII," Apr. 28-May 14; "Old Musical Instruments,"-May 25.

Ottawa, Ont., National Museum of Canada: "Children's Art Exhibition," through May 7.

Toronto, Ont., Art Gallery "Alfred Pellan Retrospective Exhibition," Apr. 15-May 14; "Eric Bergman Memorial," Apr. 28-May 28.

Toronto, Ont., Jordan Historical Museum: "A Century of Wedding Dresses—1810-1910," "The Excavation at Port Albany, Ontario," "Pottery of Roman Bartkiw." Special Displays for the Eighth Season.

Toronto, Ont., Royal Ontario Museum: "Canadian Ceramics, 1961," Apr. 5-May 7.

Toronto, Ont., Royal Ontario Museum: Gold ore specimens. Given to the museum by McIntyre Porcupine Mines Limited; new installation.

WESTERN

Berkeley, Calif., University of California, Department of Art: "Major Paintings from the Whitney Museum of American Art," Apr. 19-May 10, AFA Traveling Exhibition.

Berkeley, Calif., University of California, Robert H. Lowie Museum: "The Incas and Their Predecessors: Style and Civilization in Ancient Peru," through October.

Colorado Springs, Colo., Fine Arts Center: "Drawings by Joseph Stella," May 2-23.

Denver, Colo., Art Museum: "Images of History," May 12-May 21.

Flagstaff, Ariz., Museum of Northern Arizona: "Junior Indian Art," Apr. 22-May 14.

La Jolla, Calif., Art Center: "Paintings by Dorothy Brown," Apr. 4-May 4; "Sheldon Kirby, Paintings and Colluxtrons," Apr. 12-May 14; "20th Anniversary Loan Exhibition of American Painting," Apr. 13-May 7; "Southern California Drawing Exhibition," May 4-June 4.

Long Beach, Calif., Museum of Art: "Paintings by Gerd Koch," "Long Beach Art Association Juried Show," both May 7-28; "Paintings by Florence Arnold,"—May 21.

Los Angeles, Calif., County Museum: "Wildflower Paintings," Mar. 15-May 15; "Pieter Brueghel Prints and Drawings," Mar. 22-May 7; "Textiles of Antiquity,"—May 28.

Los Angeles, Calif., Municipal Art Gallery: "Scandinavian-American Art Society of the West," Apr. 25-May 21; "Motion Picture Celebrity Art Exhibition," Apr. 25-May 21.

Los Angeles, Calif., Museum of Science and Industry: "Art Contest for the Handicapped,"-May 31.

Los Angeles, Calif., UCLA Art Galleries: "Annual Student Exhibition," May 5-June 9.

Oakland, Calif., Art Museum: "Public Schools Art Festival," Apr. 8-30, May 6-30.

Pasadena, Calif., Art Museum: "37th Annual Exhibition, Pasadena Society of Artists," Apr. 10-May 10; "German Expressionism," Apr. 25-June 4.

Phoenix, Ariz., Art Museum: "Ming and Ching Dynasty Paintings," "Currier and Ives—Lithographs," "Reg Manning Cartoons," "Children's Art in Children's Museum," all through May; "Mauricio Lasansky Retrospective Exhibition," Apr. 16-May 7, AFA Traveling Exhibition.

Phoenix, Ariz., Heard Museum: "The Hohokam, Prehistoric Desert Dwellers of Arizona," Apr. 1-May 31.

Roswell, N.M., Museum and Art Center: "Randall Davey, One-Man Show," "Matthew Brady Photographic Exhibit," both through May.

Sacramento, Calif., E. B. Crocker Art Gallery: "Drawings of the Masters," through May.

San Diego, Calif., Fine Arts Gallery: "Japanese Pictorial Art," May 1-29; "San Diego Allied Craftsmen Exhibition," Apr. 30-May 28; "Fine Art in Fine Setting," May 12-28.

San Diego, Calif., Natural History Museum: "Gyotaku," through May.

San Francisco, Calif., California Academy of Sciences, Morrison Planetarium: "What Holds the Universe Together?" Apr. 4-May 14.

San Francisco, Calif., California Palace of the Legion of Honor: "Wood Sculpture by Ronald Garrigues," opened Apr. 15; "The Work of Maurice Prendergast," Apr. 22-June 6; "Printing and Binding by Californians," Apr. 22-May 7; "Photographs of Cuba," Apr. 29-May 30; "Carl Morris Retrospective Exhibition," May 1-21, AFA Traveling Exhibition.

San Francisco, Calif., M. H. de Young Memorial Museum: "Sculpture by John Baxter," opens May 1; "Wedgwood Ceramics of the 18th and 19th Century," Apr. 20-May 14; "The Society of Western Artists," through May 21.

San Francisco, Calif., Museum of Art: "Sara Roby Foundation Collection," Apr. 28-June 4.

San José, Calif., Rosicrucian Egyptian, Oriental Museum: "Jacques Villon, Prints and Drawings," May 2-28.

Santa Ana, Calif., Charles W. Bowers Memorial Museum: "Rockwell Illustrations of Christmas Theme from Hallmark Cards," "Ceramic Exhibit—Orange County Art Association," May 4-30.

Santa Barbara, Calif., Museum of Art: "Oil Paintings by Japanese Children," Apr. 7-May 7; "Hans Burkhardt Retrospective," "Paintings by Larry Rivers," both Apr. 11-May 7.

Santa Clara, Calif., de Saisset Art Gallery and Museum: "Exhibitions

(A.A.P.L.) California Members," Apr. 29-May 28.

Santa Fe, N.M., New Mexico Art Museum: "Oils and Watercolors by Eugene Berman," Apr. 9-June 12; "Pastels by Maria H. Andrés," Apr. 19-May 31.

Seattle, Wash., Art Museum: "Oriental Art," "21st Annual Watercolor Exhibit," "European Porcelains," all May 4-June 4.

Seattle, Wash., Charles and Emma Frye Museum: "A Tribute to Grandma Moses," Apr. 23-May 14, Smithsonian Traveling Exhibition.

Seattle, Wash., University of Washington, Henry Gallery: "Northwest Craftsmen's Exhibition," May 10.

Tucson, Ariz., Arizona State Museum: "The Beginnings of Flight," Apr. 15-May 7, Smithsonian Traveling Exhibition.

MIDWESTERN

Akron, Ohio, Art Institute: "John Freeman," Apr. 21-May 21; "Collectors' Items," May 2-June 11.

Ann Arbor, Mich., University of Michigan, Museum of Art: "The Face of the Fifties," Apr. 12-May 28.

Beloit, Wisc., Wright Art Center: "Sculpture: The Work of Nivola," Apr. 16-May 6, AFA Traveling Exhibition.

Bloomfield Hills, Mich., Cranbrook Institute of Science: "Leonardo da Vinci," May 1-Sept. 30.

Canton, Ohio, Art Institute: "28th Annual May Show," May 7-June 5.

Cherokee, Iowa, Sanford Museum: "Civil War Centennial Exhibition," Apr. 23-July 4.

Chicago, Ill., Art Institute: "English Lusterware," through May 14.

Cincinnati, Ohio, Art Museum: "Ladislaw Sutnar—Graphic Design," Apr. 7-May 7; "20th Century Paintings from the Neumann Collection," Apr. 6-May 7; "Albert P. Strietmann Collection," Feb. 7-Aug. 31.

Cleveland, Ohio, Health Museum: "Charles Darwin: The Evolution of an Evolutionist," Apr. 16-May 14, Smithsonian Traveling Exhibition.

Cleveland, Ohio, Museum of Art: "43rd May Show," May 10-June 11.

Columbus, Ohio, Gallery of Fine Arts: "Young America—1960," May 1-June 5.

Columbus, Ohio, Ohio Historical Society: "Civil War Drawings," Apr. 22-May 14, Smithsonian Traveling Exhibition.

Dallas, Texas., Museum for Contemporary Arts: "The Lily Pons Collection," Apr. 23-May 28.

Davenport, Iowa, Municipal Gallery: "Hugo Robus Retrospective Exhibition," May 7-28, AFA Traveling Exhibition.

Dayton, Ohio, Art Institute: "The Soules of Dayton," Mar. 25-May 14.

Des Moines, Iowa, Art Center: "Iowa Artists," Apr. 15-May 4; "Animals in Art," Apr. 9-May 28.

Detroit, Mich., Historical Museum: "Radio in Detroit," Mar. 4-June 7; "How the Detroit Story is Told," Jan.-June 30.

Detroit, Mich., Historical Museum: "Michigan in the Civil War." A four-year exhibit, illustrating the position of the Michigan troops during the Civil War; new installation.

Detroit, Mich., Institute of Arts: "The Archives of American Art," May 2-June 4; "Drawings from the Permanent Collection,"-July 22.

Worcester Art Museum Acquires Mephitis Mephites*

POLECATS IN USE AT WORCESTER ART MUSEUM

That's right . . . polecats.* But Worcester's aren't live, nor even stuffed. And they are quite welcome in polite museum society because they provide a new way to show your treasures with infinite mobility and variety, yet *without* fastening to floor, wall or ceiling!

POLECAT is a handsome spring-loaded, telescoping 1½ inch column of anodized aluminum. Adjust it once to any ceiling height; then just spring it into place anywhere. With its variety of fittings it will support your heaviest exhibits. Yet it is light, easy to store . . . and it's a blessing for temporary showings.

Please write to BREWSTER, Inc., Dept. M5, Lyme, Connecticut, for a free brochure about this hard-working museum assistant!

POLECAT

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Evansville, Ind., Museum of Arts and Sciences: "Walter Quirt Retrospective Exhibition," Apr. 30-May 21, AFA Traveling Exhibition.

Indianapolis, Ind., John Herron Art Museum: "Indiana Artists' Exhibition," Apr. 30-May 28; "5th Biennial Indiana Ceramic," May 14-June 4; "Civil War Drawings—II," Apr. 22-May 14, Smithsonian Traveling Exhibition.

Lincoln, Nebr., University of Nebraska State Museum: "Ceres," The Transparent Woman. Measuring 5′ 8″ in height, this model lights up section by section, whilst explaining the internal structure and function of the human body; new installation.

Milwaukee, Wisc., Art Center: "47th Annual Exhibition of Wisconsin Art," through May 7; "Venice Biennale Prize-Winners," May 11-June 11. AFA Traveling Exhibition; "Anneliese and Leo Steppat, Wisconsin Artists," May 11-June 18.

Milwaukee, Wisc., Public Museum: "Whyte Collection of Pre-Columbian South Coast Peruvian Materials." Included in the exhibit are whole ceramic pieces, chiefly Nazca, textiles, and examples of pre-historic featherwork. Periods range from Paracas (1000+ B.C.) through Nazca to Inca; new installation.

Minneapolis, Minn., Institute of Arts: "Lithographs of Fantin-Latour," Apr. 11-May 14, Smithsonian Traveling Exhibition; "Egon Schiele," Apr. 18-May 21; "Paintings and Drawings by John Anderson," Apr. 25-May 28; "The Aldrich Collection," May 15-June 15, AFA Traveling Exhibition.

Minneapolis, Minn., University of Minnesota, University Gallery: "Milton Avery Retrospective Exhibition," Apr. 16-May 8, AFA Traveling Exhibition.

Minneapolis, Minn., Walker Art Center: "Hugo Robus Retrospective Exhibition," Mar. 27-June 15, AFA Traveling Exhibition; "Paintings and Drawings by Edward Corbett," Apr. 9-May 7; "Faces and Figures," Apr. 23-June 4.

Oberlin, Ohio, Oberlin College: "Three Young Americans," Apr. 28-May 28.

Omaha, Nebr., Joslyn Art Museum: "Contemporary French Tapestries," Apr. 30-May 28.

San Antonio, Tex., Marion Koogler McNay Art Institute: "The Prestige Show," Apr. 23-May 12.

San Antonio, Tex., Witte Museum: "Art Institute Exhibition," May 7-28.

Springfield, Mo., Art Museum: "The School Show," Apr. 23-May 15.

St. Louis, Mo., City Art Museum: "Hallmark Art Award," May 3-28; "Washington University School of Fine Arts," May 5-28; "Bingham Sesquicentennial Exhibition," May 15-June 30.

St. Louis, Mo., Museum of Science and Natural History: "Know Your State," Apr. 4-May 5.

St. Louis, Mo., Museum of Science and Natural History: Geology exhibit; new installation.

Toledo, Ohio, Museum of Art: "43rd Annual Toledo Area Artists' Exhibition," May 7-28; "Arts of Thailand," May 14-June 9.

Tulsa, Okla., Philbrook Art Center: "16th National American Indian Artists' Annual," May 2-31; "Eskimo Art," May 2-31, Smithsonian Traveling Exhibition.

Wichita, Kans., Art Museum: "Artists of the Western Frontier," May 6-26, AFA Traveling Exhibition.

SOUTHERN

Athens, Ga., University of Georgia, Museum of Art: "Annual Art Work Exhibition," through May.

Atlanta, Ga., Art Association: "Paintings and Graphics," Apr. 25-May 13; "History of the Rose in Textiles," Apr. 26-June 11, Scalamandré Traveling Exhibition.

Baton Rouge, La., Louisiana Art Commission: "Photographs by Anne Plettinger," "John Grillo Painting," both Apr. 15-May 28.

Charleston, S.C., Gibbes Art Gallery: "New Artists in South Carolina," May 1-16; "Impressionist Sculpture," May 23-June 20, AFA Traveling Exhibition; "Our Town," May 4-20.

Chattanooga, Tenn., George Thomas Hunter Gallery of Art: "Fibers, Tools, and Weaves," Apr. 15-May 7, Smithsonian Traveling Exhibition.

Columbia, S.C., Museum of Art: "The Arts of Oceania," May 14-June 18. Junior Museum: "Man and Climate," Mar. 19-June 1.

Columbus, Ga., Museum of Arts and Crafts: "Civil War Drawings," May 27-June 18; "Woodcuts by Irene Zevon," May 15-June 10.

Coral Gables, Fla., University of Miami, Joe and Emily Lowe Art Gallery: "9th Annual Members' Exhibition," May 14-June 25.

Fort Lauderdale, Fla., Art Center: "Two French Realists: Callot and Daumier," May 6-26, AFA Traveling Exhibition.

Greensboro, N.C., Junior Museum: "Children's Paintings from Chile," May 1-23.

Huntington, W. Va., Huntington Galleries: "Ben Shahn," Apr. 23-May 8; "Exhibition 180," Apr. 23-May 28.

Jacksonville, Fla., Art Museum: "Lamar Dodd Retrospective," through May 11; "Public Schools Arts Exhibition," May 14-31.

Knoxville, Tenn., Art Center: "National Exhibition," Apr. 21-May 13.

Louisville, Ky., J. B. Speed Art Museum: "Poets and Prints," May 9-29; "Corcoran Biennial," May 6-26, both AFA Traveling Exhibitions; "The Technique of Fresco Painting," May 1-28; "Portraits from the Col-

lection of the Museum of Modern Art," May 10-31.

Memphis, Tenn., Brooks Memorial Art Gallery: "Jose de Creeft Retrospective Exhibition," May 7-28, AFA Traveling Exhibition; "Manuscripts and Incunabula," "Arts of the Southwestern Indians," both through May.

Miami, Fla., Museum of Modern Art: "Recent Acquisitions," Apr. 30-May 20.

Nashville, Tenn., Peabody Museum of Natural History: New relief map in the Hall of North American Environments. Shows eighteen different vegetation zones in North America, south to Guatemala. Ten zones are represented in the hall by habitat groups showing characteristic plant and animal assemblage.

New Orleans, La., Isaac Delgado Museum of Art: "Russian, Greek, and Serbian Icons," through May.

New Orleans, La., Newcomb College, Department of Art: "Creative Engineering: The Work of Nervi," Apr. 20-May 20, AFA Traveling Exhibition.

Newport News, Va., Mariners Museum: "Sea Power and the Civil War." A three-year exhibit; new installation.

Pensacola, Fla., Art Center: "The Bible: Chagall's Interpretations," May 15-June 5; "Impressionism in Sculpture," Apr. 19-May 9, both AFA Traveling Exhibitions.

Richmond, Va., Museum of Fine Arts: "Egyptian Collection." New installation.

Richmond, Va., Valentine Museum: "Arts and Crafts of the Richmond Professional Institute," May 7-30.

Richmond, Va., Virginia Museum of Fine Arts: "Home Front, 1861," May 12-Sept. 3.

Savannah, Ga., Telfair Academy of Arts and Sciences: "International Art Show," Apr. 23-May 4.

Stuart, Fla., Martin County Historical Society, Elliott Museum: Vehicular Wing. New exhibit showing the evolution of wheeled vehicles. Includes Sterling Elliott's 1885 invention, the quadricycle; new installation.

West Palm Beach, Fla., Norton Gallery and School of Art: "Florida Artists Exhibition," Apr. 7-May 14.

Williamsburg, Va., Abby Aldrich Rockefeller Folk Art Collection: "Civil War Exhibition," Apr. 15-July 30.

Winston-Salem, N.C., Winston-Salem and Forsyth County Public Library: "The Figure in Contemporary American Painting," May 6-26, AFA Traveling Exhibition.

EASTERN

Albany, N.Y., Institute of History and Art: "Karl Schrag Retrospective Exhibition," Apr. 18-May 8, AFA Traveling Exhibition.

Allentown, Penna., Art Museum: "The Hudson River School," Apr. 19-June 1, AFA Traveling Exhibition.

Amherst, Mass., University of Massachusetts: "Contemporary American Glass," Apr. 15-May 10, Smithsonian Traveling Exhibition.

Baltimore, Md., Peale Museum: "Baltimore During the Civil War," Apr. 9-June 4.

Baltimore, Md., Walters Art Gallery: "The Story of the Crucifixion,"

RICHARD LONSDALE-HANDS

Oil on canvas *30x40*

THE ROMAN WALL
England 1950

Exhibition of Paintings
May 16—June 2, 1961

Fine Paintings

HIRSCHL & ADLER
Galleries inc. *21 E. 67th St., NY 21, LE 5-8810*

SMITHSONIAN INSTITUTION
TRAVELING EXHIBITION
SERVICE

Self Portrait *1895*

from the exhibition

THE GRAPHIC ART OF EDVARD MUNCH

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Mar. 26-May 14; "17th Century French Painting," Apr. 1-June 11.

Binghamton, N.Y., Roberson Memorial Center: "Primitive Art Exhibition," Apr. 16-May 14.

Boston, Mass., Hayden Planetarium: "Giant Worlds of Ice," Apr. 4-July 2.

Boston, Mass., Museum of Fine Arts: "18th Century French Printed Cottons," Apr. 20-July 23.

Brooklyn, N.Y., Museum: "Paintings of Manfred Schwarz," Mar. 22-May 14; "International Watercolor Biennial," Apr. 12-May 28.

Burlington, Vt., Robert Hull Fleming Museum: "Paintings by Lucien Day," Apr. 19-May 10; "Student Art 1961," May 14-June 4.

Cambridge, Mass., Harvard University, Fogg Art Museum: "Nine Contemporary Paintings," Mar. 15-May 20; "Indian Courtly Painting: Mogul and Rajput," Apr. 6-June 3; "Degas and Ingres Drawings," Apr. 24-May 20; "Classical Art and Antiquities," May 2-Sept. 20.

Cambridge, Mass., Harvard University, Graduate School of Design: "Architectural Drawings from the Collection of the Royal Institute of British Architects," Apr. 24-May 15, AFA Traveling Exhibition.

Hagerstown, Md., Washington County Museum of Fine Arts: "Art From the Public Schools of Washington County," "Masks by Benda," both May 4-31.

Hartford, Conn., Wadsworth Atheneum: "Persian Miniatures from the Olsen Foundation," Apr. 12-May 28; "Salute to Italy: 100 Years of Italian Art," Apr. 20-May 28.

Huntington, N.Y., Hecksher Museum: "Sculpture Exhibition," May 14-June 11.

Ithaca, N.Y., Cornell University, White Art Museum: "Monet and the Giverny Group," Apr. 19-May 10; "Three Renaissance Architects," May 10-30, both AFA Traveling Exhibitions.

Lincoln, Mass., DeCordova Museum: "Fifty American Printmakers," Apr. 30-June 11.

Long Island, N.Y., Suffolk Museum: "Gun Exhibition," Mar. 25-July 4.

Manchester, N.H., Currier Gallery of Art: "Italian Fabrics," Apr. 20-May 21, Smithsonian Traveling Exhibition: "A Picasso Retrospective in Prints," May 9-29; "Ancient Gods and Monarchs," May 9-30, both AFA Traveling Exhibitions.

Montclair, N.J., Art Museum: "Abby Aldrich Rockefeller Folk Art Collection," May 1-31, AFA Traveling Exhibition; "Children's Art Exhibition," Apr. 30-May 14; "Adult Art Exhibition," May 21-June 11.

Newark, N.J., Museum: "Work by New Jersey Artists," May 5-June 11.

New Haven, Conn., Yale University, Art Gallery: "Paintings and Sculptures from the Albright Collection," Apr. 27-Sept. 3.

New Haven, Conn., Yale University, Peabody Museum of Natural History: "Edwin Way Teale—Photographs," May 1-June 1.

New London, Conn., Lyman Allyn Museum: "Society of Connecticut Craftsmen," Apr. 23-May 14.

New York, N.Y., American Museum of Natural History: "Preview: Man in Space," Apr. 18-Sept. 30; "The Career of Charles R. Knight," through June 11; "Hummingbirds," through June 18. Hayden Planetarium: "On the Shoulders of Giants," May 2-June 26.

New York, N.Y., Cooper Union for the Advancement of Science and Art: "The Four Continents," Mar. 24-June 16; "Prints by Albrecht Dürer," Mar. 13-June 23.

New York, N.Y., IBM Gallery: "A Number of Things," May 8-26.

New York, N.Y., Jewish Theological Seminary of America: "Peter Lipman-Wulf—Sculpture and Graphic Art." May 4-June 15.

New York, N.Y., Metropolitan Museum of Art: "The Art of Young Children," Apr. 13-May 7; "Color in Prints," opens May 5.

New York, N.Y., Museum of the City of New York: "A Century of Costume: 1800-1900," "Furniture of the 1850's," both through May; "The Clintons of New York," Apr. 12-Sept. 4; "King Arthur on Broadway," May 3-October.

New York, N.Y., Museum of Contemporary Crafts: "Modern Mosaics of Ravenna," Mar. 24-May 14, AFA Traveling Exhibition.

New York, N.Y., Museum of Modern Art: "Max Ernst Retrospective," Mar. 1-May 7; "Edward Steichen Retrospective," May 21.

New York, N.Y., New-York Historical Society: "It Paid to Advertise," through July; "A Nation Divided: 1861-1862," Apr. 7-Dec. 30.

New York, N.Y., Pierpont Morgan Library: "Recent Acquisitions," May 2-June 16.

New York, N.Y., Riverside Museum: "Joseph Lomoff, Painter," "Warren Wheelock, Sculptor," Apr. 30-May 21.

New York, N.Y., Scalamandré Museum of Textiles: "Silks of the Victorian Era," through May.

New York, N.Y., Solomon R. Guggenheim Museum: "Accessions 1953 to 1961," Apr. 18-May 21.

New York, N.Y., Whitney Museum of American Art: "The Theatre Collects American Art," May 16.

Philadelphia, Penna., Academy of the Fine Arts: "Art Teachers' Association Annual," Apr. 13-May 7.

Philadelphia, Penna., Art Alliance: "The Artist on Tour," Apr. 28-May 24; "Best Pictures of the Year Show," May 10-June 4; "Guy Maccoy and Geno Pettit—Serigraphs," "Abraham Walkowitz—Paintings," both May 12-June 4.

Philadelphia, Penna., Commercial Museum: "Japan Today," "Italy Today," "Press Photography, 1961," all through May 14.

Philadelphia, Penna., Franklin Institute: "Spacemobile." A demonstration unit, explaining the basic concepts of space science: new installation.

Pittsburgh, Penna., Carnegie Institute, Department of Fine Arts: "48th Annual International Pittsburgh Salon of Photographic Art," Apr. 15-May 14; "Marie Tuiccillo Kelly," Apr. 30-June 4.

Pittsfield, Mass., Berkshire Museum: "Berkshire People of Today," May 1-31.

Poughkeepsie, N.Y., Vassar College Art Gallery: "Mies Van Der Rohe," Apr. 25-May 16, Smithsonian Traveling Exhibition.

Providence, R. I., Rhode Island School of Design: "Recent Accession," Apr. 26-June 4; "Paintings by Willem van Konijnenberg," May 3-June 15.

Reading, Penna., Public Museum and Art Gallery: "Mineral Exhibit," Apr. 30-May 28.

Rochester, N.Y., Museum of Arts and Sciences: "Latin American Exhibit," Apr. 9-May 12; "Freedom to Learn," through Sept. 30.

Scranton, Penna., Everhart Museum: "Arts of Nepal," "Oriental Export Porcelain," both May 1-31.

Springfield, Mass., George Walter Vincent Smith Art Museum: "Art in the Springfield Public Schools," Apr. 30-May 21.

Springfield, Mass., Museum of Fine Arts: "Plastics—A New Dimension in Buildings," Apr. 16-May 14.

Stamford, Conn., Museum and Nature Center: "Paintings from the Herman Shulman Collection," Apr. 9-May 28.

Staten Island, N.Y., Institute of Arts and Sciences: "Paintings and Sketches by E. L. Henry," May 7.

Syracuse, N.Y., Everson Museum of Art: "Purist Painting," "Flavor and Fragrance," both Apr. 21-May 28, AFA Traveling Exhibitions.

University Park, Penna., Pennsylvania State University: "Contemporary Swedish Architecture," Apr. 24-May 16, Smithsonian Traveling Exhibition.

Utica, N.Y., Munson-Williams-Proctor Institute: "Architectural Exhibition," May 13-27. Fountain Elms: "Oneida County in the Civil War," through Sept. 3: "Exotic Art," Mar. 21-May 15, AFA Traveling Exhibition.

Washington, D.C., Corcoran Gallery of Art: "Albert Pinkham Ryder," Apr. 8-May 14; "Herman Maril Exhibition," Apr. 19-May 21.

Washington, D.C., National Gallery of Art: "The Marie and Averell Harriman Collection," May 14.

Washington, D.C., Phillips Gallery: "Drawing, Etchings, and Lithographs," Apr. 15-May 15.

Washington, D. C., Smithsonian Institution: New Hall of Monetary History and Medallic Art. Features the world's largest collection of gold coins; new installation.

Wenham, Mass., Museum: "Collection of Etchings by Samuel Chamberlain," Apr. 3-May 19.

Wilmington, Del., Delaware Art Center: "Alberto Giacometti," May 5-26.

Worcester, Mass., Art Museum: "Roman Portraits," Apr. 6-May 14.

York, Penna., York County Historical Society: "55th Annual York Art Club Exhibit," May 11-31.

AMERICAN ASSOCIATION OF MUSEUMS

MUSEUMS DIRECTORY OF THE UNITED STATES AND CANADA

$7.50

plus 50 cents for postage and handling

Send Orders to

AMERICAN ASSOCIATION OF MUSEUMS BOOK DEPARTMENT

Smithsonian Institution, Washington 25, D. C.

Step 3. The painting is wrapped carefully in paper and placed in a sturdy wooden box which has been made to order. The box, or crate, is usually bolted together, particularly when the painting is on a tour. This means it can be used over and over again without additional crates being made.

Security Storage Company of Washington

Specializing in the Packing of Works of Art

1140 FIFTEENTH STREET, N.W.
WASHINGTON 5, D.C.

WITHIN THE PROFESSION . . .

POSITIONS OPEN

Jacksonville, Fla., Cummer Gallery of Art: **Museum Assistant.** In new Cummer Gallery of Art to open in November. Cataloging, work on special exhibits and educational program; all phases of art museum activity. Preferably recent college graduate, with art history major, and some graduate study, interested in making career of museum work. Write to Robert L. Parsons, Director, 852 Riverside Avenue, Jacksonville, 4, Florida.

Miami, Fla., Museum of Science and Natural History: **Curator of Exhibits.** To design and construct exhibits in the various fields of science. Must be able to plan long-range exhibits program. Person should have experience in the construction of natural habitat groups, be capable of handling administrative duties of the department, and supervising exhibits staff. Salary open. Apply to Vincent J. Gabianelli, Museum of Science and Natural History, 3280 South Miami Avenue, Miami 36, Florida.

Mountainville, N.Y., Storm King Art Center: **Director-Curator.** To plan and manage Art Center's operations from May 1st to December 31st, in endowed Normandy styled stone museum building of more than 7,500 square feet of exhibition space exclusive of studios and caretakers quarters. In 1960, first year of operation, the Art Center after July 1st had three separate art exhibits, lectures and other meetings. The Art Center hosted art students and more than 6000 visitors in 1960. Submit qualifications to H. Peter Stern, President, Storm King Art Center, Mountainville, New York.

New Britain, Conn., Children's Museum: **Director.** To administer small Children's Museum now manned by volunteers. To be in charge of all museum activities; planning programs and exhibits with volunteers; managing office; public relations, including public speaking; classes and club groups. Write to Robert A. Hicks, Chairman, Children's Museum of New Britain, Hawley Memorial Library, New Britain, Connecticut.

Omaha, Nebr., Joslyn Art Museum: **Curator.** General Curator for the collections, which range from ancient to contemporary art. Emphasis is on the comparative relationships and interpretive presentation of broad periods of art, rather than a concentration in a few fields. Collections also include Native Arts and the Western Frontier (see MUSEUM NEWS, November, 1959). Salary commensurate with experience. For further information write to Eugene Kingman, Director, Joslyn Art Museum, Omaha, Nebraska.

West Palm Beach, Fla., Norton Gallery and School of Art: **Assistant to the Director.** Administrative, educational and public relations duties. Salary: approx. $6.000. Apply to Willis F. Woods, Director, Norton Gallery and School of Art, Pioneer Park, West Palm Beach, Florida.

STAFF CHANGES

Appomattox Court House National Historical Park, Va: **Thomas F. Norris, Jr.,** formerly Chief Park Ranger in Mammoth Cave National Park, Kentucky, has been named Superintendent.

Baltimore, Md., Maryland Academy of Sciences: **Nigel O'C. Wolff** has been appointed Director to succeed Thomson King, who has been named Executive Vice-President.

Binghamton, N.Y., Roberson Memorial Center: **Janet Sprout** has resigned as Staff Assistant.

Bridgeport, Conn., Museum of Art, Science and Industry: **Ward Cruickshank** has been appointed Curator of Exhibits; **Phillip D. Stern** has been appointed Director of the Planetarium and Curator of Astronomy; **Jane P. McIlvaine** has been appointed Assistant to the Director.

Chicago, Ill., Adler Planetarium and Astronomical Museum: **Donald W. Rogers** has been appointed Assistant Director; **Ronald Zussman** has been appointed Optical Shop Instructor.

Chicago, Ill., Art Institute: **A. James Speyer** has been appointed Curator of Contemporary Art; **Mildred Davison** has been appointed Curator of Textiles; **Mrs. Betsy G. Fryberger** has been appointed Assistant Curator of Prints and Drawings.

Crater Lake National Park, Oreg.: **W. Ward Yeager,** formerly Assistant Superintendent of Grand Teton National Park, Wyoming, has been appointed Superintendent.

Fort Laramie National Monument, Wyo.: **Charles C. Sharp,** formerly Superintendent of Chaco Canyon National Monument, New Mexico, has been appointed Superintendent.

Fort Sumter National Monument, S.C.: **E. J. Pratt,** formerly Superintendent of Fort Donelson National Military Park, Tennessee, has been appointed Superintendent.

Gainesville, Fla., University of Florida, Florida State Museum: **J. C. Dickinson, Jr.,** Acting Director, has been appointed Director.

Jacksonville, Fla., Children's Museum: **Mrs. Doris L. Whitmore** has been appointed Director.

Monroe, N.Y., Old Museum Village of Smith's Cove: **Malcolm A. Booth** has been appointed Director of Public Relations.

New York, N.Y., American Museum of Natural History: **Donn Rosen** has been appointed Assistant Curator in the Department of Ichthyology.

Norman, Okla., University of Oklahoma: **Henry W. Klippell, Jr.,** has joined the staff as Assistant Curator of Exhibits.

Poughkeepsie, N.Y., Vassar College Art Gallery: **Jean D. Fay** has been appointed Curator.

San Diego, Calif., Fine Arts Gallery: **Martin E. Petersen** has been appointed Acting Assistant Director.

San Francisco Regional Office:

Positions and Personnel

Leo J. Diederich, formerly Chief of National Park System planning in Washington, D.C., has been appointed Chief of Recreation Resource planning. **James Vincent Lloyd,** formerly Superintendent of Rocky Mountain National Park, Colorado, has been appointed Special Assistant to the Regional Director.

Sturbridge, Mass., Old Sturbridge Village: **John O. Curtis** has been named Assistant Curator.

Toronto, Ont., Royal Ontario Museum: **Hsio-Yen Shih** has been appointed Assistant Curator in the Far Eastern Department.

Washington, D.C., National Capital Parks: **T. Sutton Jett,** former Acting Superintendent, has been appointed Superintendent.

Williamsburg, Va., Abby Aldrich Rockefeller Folk Art Collection: **Mary C. Black,** Curator, has been named Director.

PERSONALS

Henry B. Curtis has been appointed to the Board of Trustees of the Isaac Delgado Museum of Art, New Orleans, Louisiana. Also elected were **Nat B. Knight, Jr., Mrs. Roberta M. Alford,** and **Ernest A. Carrere, Jr.**

Robert E. Darling has been elected President of the Wadsworth Atheneum, Hartford, Connecticut.

Richardson Dilworth has been elected to the Board of Trustees of the Metropolitan Museum of Art, New York.

D. Luke Hopkins has been elected President of the Board of Trustees of the Walters Art Gallery, Baltimore, Maryland.

Nathaniel Saltonstall has been elected President of the Institute of Contemporary Art, Boston, Massachusetts. **Mrs. Harris Fahnestock** has been elected Vice-President; **Lester H. Dana,** Treasurer; **Philip H. Walker,** Secretary.

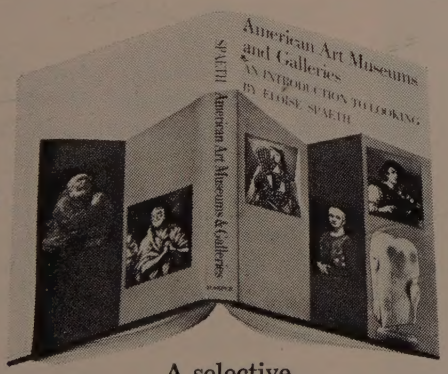
DECEASED

Caroline Marmon Fesler, former President of the Art Association, Indianapolis, Indiana, died December 28, 1960.

Sterling Morton, member of the Board of Trustees of the Chicago Historical Society, Chicago, Illinois, died on February 24, 1961.

Elias Howard Sellards, former Director of the Texas Memorial Museum, Austin, Texas, died on February 4, 1961.

Nunzio Vayana, Founder and former Director of the Art Center, Ogunquit, Maine, died on December 11, 1960. A memorial exhibition of paintings will be held from June 1 to September 31, 1961.


American Art Museums and Galleries
AN INTRODUCTION TO LOOKING
BY ELOISE SPAETH
SPAETH American Art Museums & Galleries

A selective guide to the treasures of
AMERICAN ART MUSEUMS AND GALLERIES
By Eloise Spaeth

The only book available that covers art museums all over the country, gives a profile of each collection, its origin, growth and finest objects. It also offers an alphabetical directory of commercial galleries in New York and other cities.

Illustrated • $5.95

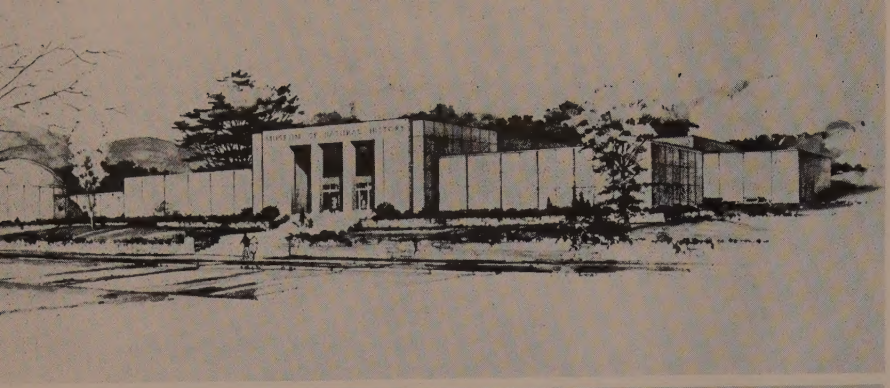
HARPER & BROTHERS, N.Y. 16

For over half a century we have supplied rare English Antiques to many of America's leading museums.

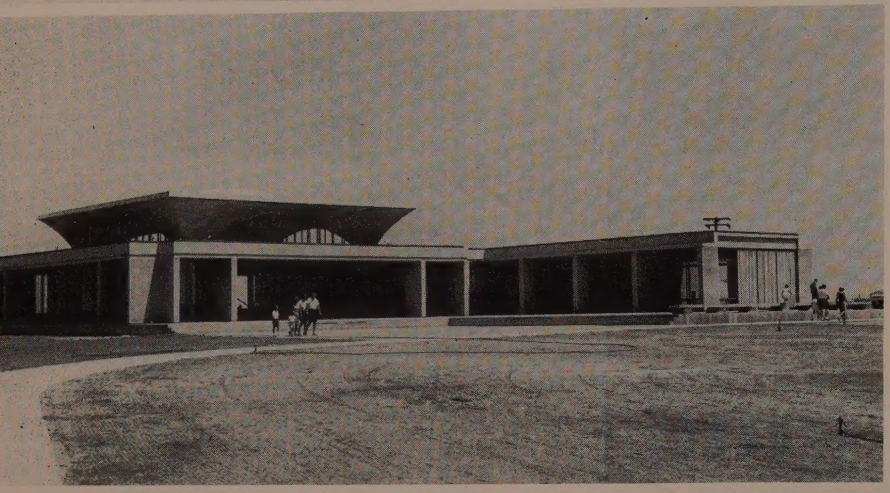
Vernay

Old English Furniture
Silver • Porcelain
Paintings
Glass

124 East 55th St., New York 22, N. Y. PL. 3-8060

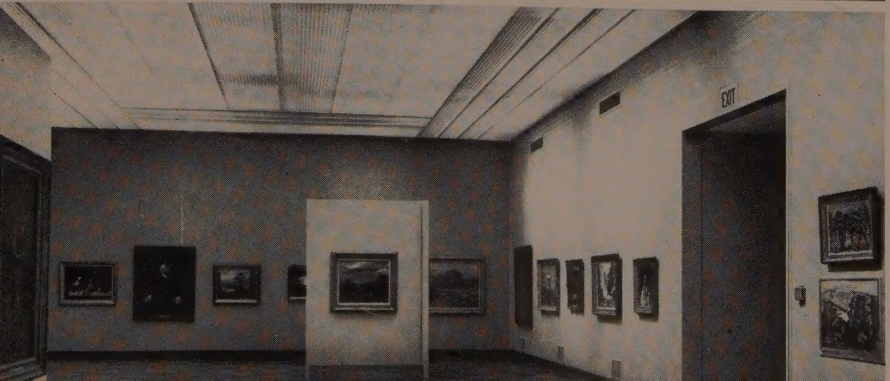


1



2

3



4

HIGHLIGHTS

The Planetarium and Addition for the Cincinnati Museum of Natural History, Cincinnati, Ohio (1), is now under construction and scheduled for completion early this summer. The architects are Cordes, Pressler, Houck and Associates. An architectural rendering of this project is reproduced at left.

Visitor Center, Wright Brothers National Memorial, Kill Devil Hills, North Carolina (2) dedicated last December, commemorates the flying achievements of Wilbur and Orville Wright fifty-seven years before. The sweeping design hints at the miracle of flight. With open plan and approximately 10,000 square feet of floor area, it contains an assembly room, exhibit area, and lobby, as well as offices and workrooms. Built under the Park Service's MISSION 66 program, the new visitor center was designed by Mitchell and Giurgola, Associates, A.I.A., Philadelphia.

The entrance of the Worcester Art Museum (3) takes on a modern look, with new materials and much imagination providing more display and floor space, although the total space used is the same as before. Batten type walls of light Korina mahogany hide holes for brackets, and allow for a constantly changing exhibit of large framed reproductions, without the nailing that would scar a flat surface. A low table and chairs provide a browsing place. Unframed prints are stored in portfolio bins.

The Preston Morton Wing of the Santa Barbara Museum of Art (4) is composed of an upper gallery, and a lower one used for lectures and children's art classes. Fluorescent strip lighting and continuous ducts provide reflective and direct lighting. Felt padding against plywood covers all walls under stretched fabric. Arendt, Mosher and Grant of Santa Barbara were the architects.

HAHN BROS.

SPECIALIZED SERVICE TO THE ART WORLD FOR MORE THAN 30 YEARS

235 E. 55th ST.
NEW YORK CITY
PHONE: PLaza 3-3662

112 W. 107th ST.
NEW YORK CITY
PHONE: ACademy 2-3670

American Federation of Arts staff members preview an exhibition at Hahn Bros. special gallery where it is hung exactly as it might be in a museum.

- **Highly trained and experienced art packers and movers**
- **Special art packing containers and techniques**
- **Large, well lighted exhibition halls**
- **Offices and other facilities for visiting Museum Directors**
- **Storage compartments and gallery distribution service for out of town artists**

If you are selecting paintings for acquisition, or collecting an exhibition, we can simplify your job and save you time.

Write for booklet on our specialized facilities for serving the art world.

MUSEUMS DIRECTORY OF THE UNITED STATES AND CANADA

The first comprehensive reference work covering the entire museum field

ART, HISTORY, SCIENCE, AND SPECIAL MUSEUMS ART CENTERS AND ASSOCIATIONS
HISTORIC HOUSES HISTORICAL SOCIETIES
COLLEGE AND UNIVERSITY MUSEUMS PLANETARIUMS AQUARIUMS
BOTANICAL GARDENS AND ARBORETUMS
LIBRARIES WITH COLLECTIONS AND EXHIBITIONS OTHER THAN BOOKS

$7.50

plus 50 cents for postage and handling

AMERICAN ASSOCIATION OF MUSEUMS BOOK DEPARTMENT
Smithsonian Institution Washington 25, D. C.

"We can now hang our modern art direct from the wall into the van without any other preparation . . . all the surfaces remain free from contact with any other object."

Pictures

FROM WALL TO WALL HUNG ON SCHUMM'S PICTURE HANGERS LOCKED IN TEMPERATURE CONTROLLED VANS

OR

SPECIALLY CONSTRUCTED CONTAINERS COMPLETELY COLLAPSIBLE FOR STORAGE

patent pending

"No more need for traveling frames, can now ship without frames. May be used over and over again and for other shows too."

"Sizes or third dimensional pictures no problem."

"The savings in packing, shipping and storage costs are wonderful."

"The pictures arrived yesterday morning in fine condition. Your packing system is most ingenious and I think will be a great boon to all of us who are involved monthly with loan exhibitions."

© 1961

SCHUMM TRAFFIC AGENCY, INC.

TRANSPORTATION CONSULTANTS

26 Broadway, New York 4, N.Y.
TWX NY1-4661
Telephone WHitehall 4-9140
Cable Address: SCHUMMTRAG